

CINEMA

Papers

BUBBLE TROUBLES

THE FRENZIED WORLD
OF THE SOAPS

John Schlesinger:
Is this not
America?

**Facts or
Figureheads?**
TV news in
Australia



Taking off: Alan Parker on Birdy

July 1985
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HOLLYWOOD-ENGLAND Graham Fuller talks to British director Jai Singh Sengupta about his latest film, *The Falcon and the Snowman*, and about the fact that most of his recent work has been in America.

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HERE IS THE NEWS John O'Hara examines the organization of Australia's labour on rivers, talks to the people who plant it, and looks at how they fall together a culture of the world.

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WORKING-CLASS HERO Special Grand Jury Prize at Cannes and opening night gala at Melbourne. **Birdy** is — and isn't — like Alan Parker's other films. Nick Roddick talks to the director.

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FILM REVIEWS Full-length reviews of *Body*, *The Company of Wolves*, *The Palace and the Sinnerman*, *Mrs. Butler*, *Purple Academy 2: Their First Assignment* and *Porty's Revenge*, *The Purple Rose of Cairo*, *The Razor's Edge*, *Stimmen* and *Stranger Than Paradise*. Plus shorter reviews of all the recent releases.

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BOOK REVIEWS *Chaplin — His Life and Art* by David Robinson; *Jazz Poetics Cinema: The Cinematic Interview* edited by Dan Georgakas and Lenry Rubenstein; *Australia Film & Television Finance & Investment Guide* issued by the AFD; and *Special Effects — Wire, Tape and Rubber-Sand* (title by L.B. Armit)



Along, Channel 2's David Jackson goes. See how in search of a visually interesting new story. Below, director Collin Aklavicz and John Parker talk about their latest film.



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Editor H. A. Roberts. **Associate editor** G. A. Jones. **Office and advertising manager** Margaret Arnold. **Art director** David Scott. **Deputy** Lesley Murray. **Production** John

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Roundup publishers: Pass. Rating: 5.00

Source: Figure 1 produced with data obtained from the European Film Commission and Film Institute. It does not reflect the views of the European Commission.

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^aFigures are calculated using the 1990-1991 data.

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Writs and recriminations fly over casting dispute

Equity objects to Lancaster Miller visa applications

In the aftermath of the projected dispute over the negotiations, a last year's *Fortune* 1000 list is currently simmering over the business on \$4.7 billion agreement. The **Lancaster Water Affair**, *Business Journal* editorialist Henry D. a "tough sell" (Bill Lancaster) and his lady (Cheryl Miller) and set in the late twenties. **Lancaster Miller** has been a preproduction since early student.



Computer-Müller übertrug Henri Schöps an Bord auf das U-Boot.¹

According to attorney producer David Markey, the search for *Apocalypse* actually lay the path of Lencioni (who was English) and Clarke (who was American) began in March, after both Sam Neil and John Macgregor had turned down the screen role.

Letters to actors' agents came up with 50 possible Lancasters and 20 Clarks. Of the former, says Manning, 28 were listed but were rejected for age or ethnic reasons (a Italian actor I was against, could not play [Lancaster] but were not available and three were pushed onto anyone who happened to be represented by Australian agents).

Of the potential Donors, 25 were found dead while insured for age and ethnic reasons, two were unavailable, and three were overpass adults. None of the remaining 40 adults was suitable for either role.

Four days after the tests were completed on 24 April, a letter was sent to Garry outlining the steps already taken and requesting support for new applications for British actors. Possible names suggested were David Bowie, Sting, Timothy Dalton and Sean Connery.

Equity said Henry took until 30 May to reply and the answer was Mr. Rossmore's line production company went ahead and applied to the Department of Immigration for visas for the two actors who had been definitely approached (Peter Finn for Lawrence) and Joseph Bottoms (for Clark). Equity stated to both applicants:

On 4 June the applications were rejected. An appeal lodged with the National Disputes Committee under section 104(1)(b) of the Act was also rejected.

That's a shrewd objection to the application. I suppose we will not be told that the Australian voters were not properly carried out — a claim which has subsequently become the subject of threatened litigation between doctor Ham Sahni and Actors and Announcers Equity on the grounds that Equity was making an even attack on Sahni's integrity.

It's the strange, Lancaster tale. Producers and their not again. Finally on June 10, the show should have started Monday. But the cast of Lancaster, and Wayne Gull, as Hayden Clark. Ramsey describes the whole experience as a "Kafkaesque nightmare" and says he is "saturated beyond belief" by South's behavior. It is a number of weeks.

creative and artistic freedom be-
hounded," says Hentley. "It is dis-
cussing and every producer's right to
choose his best person for the job."

[illegible]

What Equity objected to—according to Federal Media Opponent Anne Murray—was not the principle of foreign access, but the bills carried out for Australian ones. In support of her claim that Equity does not automatically knock back visa applications, she also raised issues such as Monday Miller's *The Crown Prosecution* and Murray's *Professor Respected's Glassy Goggles*, where no objections have been made to foreign access.

Many of our members," says Enten, "were very dissatisfied with the type of casting exercise that was conducted by The Lancaster Mirror. After several complaints related to the fact that actors were restricted in their movements, being asked to sit bolt upright, it is obvious that sooner or later some performers had to be played opposite a male reader that was fighting with pain, and that the audience were done on videotape."

EnvironPlus remarks on the advisability of the number of IOBA stocks that have these ideas for overseas sales and is concerned that, at a time when the level of IOBA is under threat, the government should not let these ideas in IOBA. The move is extremely serious.

Human Resources: While the head of marketing for *Land* admits his firm got another good-looking Austrian partner, he wants it to be *Gray*. Gray's position is an absolute abuse of intellectual and social freedom, letting us know what he can and cannot do. It's got nothing to do with the definition of *Gray* as a person. It's just a marketing strategy. The marketing strategy the applicant assumed the forwardness of *Gray* 145 and sent it to *Gray* 145.

Land had not been available for the first time. Peter Darnley is a partner who is a producer and has been producing *Gray* 145 for a long time. He is a partner who is a producer and has been producing *Gray* 145 for a long time. He is a partner who is a producer and has been producing *Gray* 145 for a long time.

Black, Bessie

Film industry prepares for tax summit

White paper proposals end to 1084

While the professional White Paper on its Reform of the Australian Tax System currently obscuring a viable response from the trade union movement, it is also causing some concern within the Br

In the second of the report dealing with returns to an investor (highlighted on page 4), it states that the 1984a concessions which were expected to double the investment income of \$2 million per year, have actually cost \$15 million in 1981-82 and \$20 million in 1982-83. The paragraph also notes that the concessions have been "heavily utilized" by a smaller set of high-income earners than the 100,000 investors the government

stress that the government is dependent on the immediate 100 per cent distribution of eligible expenditures on lines and the 30 per cent exemption on Value Added Tax. The alternative already in the law of temporary write-off of the cost could remain until the Government would consider the full industry on more cost effect and availability, leaving all investments.

The White Paper is 57 options paper and a gloss for discussion," says Asa Khan, PFI Consortium Chairman. Pfiety, Adams, "I don't want to see any meddling with existing legislation or the role of central government."

commitments made to the film industry. A month ago the government publicly confirmed that the film tax concessions would run to the life of the present Finance Act. There is nothing in the White Paper to suggest that this commitment will not be honoured.

Tamara Mullikin, Director of Film Video, shares Adams's view stating, "I only see WhitePaper — it's like the 22nd land yet, although the Government has promised to re-examine nuclear energy, they haven't."

While he cautions that the paragraph dealing with the abolition of 100% income tax in industry discussion, he notes, "100% will be a hard sell to the [U.S.] House and the film and television industries and the excesses associated with 100%," the 100% membership will not oppose the 100% idea. *Los Angeles Times*, 1/25/84, p. 1.



admits a well-used approach — asking
however that one cannot question the
perspective of the Government is false

Anne Denton, of Actors' Equity, took a stronger position on the proposed ban: "I don't see how we could officially oppose any change. Without some form of Government's assistance there is little possibility that the Australian film and television industries would survive."

A secondary note was added to the debate by John Wiley, President of the Screen Producers Association of Australia. The 1984 copyright laws were not picked out of the air. Every question involved in this was tried at one time or another. Nothing was really different will work.

While some sections of the film industry caution against over reaction and others see the writing on the wall cite the remarks (or to the Julianus) as a warning, all are alerted by members of the film industry should provide the seeds for some very hotly discussion.

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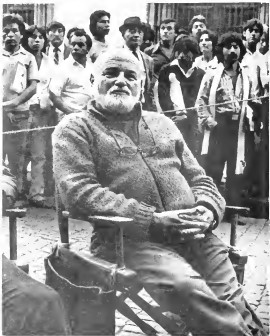
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AN ENGLISHMAN ABROAD

One of the key members of the British "new wave" of the late fifties, John Schlesinger has made five of his last seven films in America. Far away from films like *Billy Liar* and *Darling*, his latest, *The Falcon and the Snowman* — about two comfortably-off kids from Southern California who turn traitor — is probably his most American movie to date. Largely unapologetic about his own defection, Schlesinger talks to Graham Fuller about his career, and about *The Falcon* — which turns out to have more than a little "Australian content".



*The filmmaker in group: John Schlesinger on location in Mexico City for *The Falcon and the Snowman*, which was shot in Churubusco Studios*

**Still on the run, Boyce
phoned Robert Lindsey,
author of the book, *The
Falcon and the Snowman*,
who told him Hollywood
was planning a film about
his spying exploits. "How
does it end?" Boyce
allegedly asked. "That
depends on you," Lindsey
replied.**

In the spring of 1977, two power
America, 33-year-old Christopher
Boyce and 25-year-old Andrew
Daulton Lee, were freed and exiled to
Los Angeles of passing top-secret
information to the Soviet Union.
Boyce was sentenced to 40 years' imprisonment; Lee got 15.

Years before John Schlesinger made
his film about them, *The Falcon and
the Snowman*, movies would give a
part in their story. It was just a few
weeks after watching Clint Eastwood
in *Escape from Alcatraz* at the cinema
in Lempster Prison that Boyce, in
January 1968, and finally returned to
Eastwood's to going himself from
Alcatraz that October, still on the run, he
phoned Robert Lindsey, author of the
book, *The Falcon and the Snowman*,
who told him Hollywood was planning
a film about his spying exploits. "How
does it end?" Boyce allegedly asked.
"That depends on you," Lindsey
replied in August 1969. Boyce was
recaptured. Very shortly, he would be
tried in connection with Theodore
Hanson, the actor hired to play him in
the movie.

For two years, Boyce and Lee had
made a mockery of America's defense
security system. And, when they were
recaptured, their stories joined the
U.S.A. was considered as famous as
those reported in New York con-
trolled by Julius and Ethel Rosenberg
that the boys were not strictly con-
fessing confessions, nor even saying
anything that came from conspiracy
minded after Rosenberg's confession.

— In Southern California's risk Police
Verde protests — they had been
after boys together, and their chief
sources were literary and gold. Lee,
though, transferred early, becoming a
drug dealer on the Mexican border,
and having several heavy run-in with
the law.

When John Schlesinger in the story
was in two levels. "I think it's an
extraordinary kind of advance story
on one level, full of black humor and
charm and, finally, tragedy. It has
been taken on that level. I suspect, by
giving a little sense of the audience.
On the other hand, it's about young
people in 1955 and their devotion
and alienation from their society
they lived in and their own families. I
am most and more hooked on the
characters the more we attacked
them. I've dealt before with characters
caught in one way or another in these
relatives or circumstances, and I felt the
same was true of this."

When Schlesinger is quick to dis-
miss, however, is an obvious element
in sight — something which would seem
to be suggested by the fact that his pre-
vious project, the award-winning
BBC TV film, *An Englishman
Abroad*, was about English defector

Guy Burgess. "There are all sorts of
complex things that their lives did
in *Abroad*," he says, "but the film isn't
about espionage. And I don't think *An
Englishman Abroad* is about espionage.
It's about the result of putting
control on one's body, by whom?
And we don't know the extent of
what Burgess did, because he was
never brought to trial. That, anyway,
is a different kind of job. It's not
really intended in anything except the
human story in that attitude — and
the one in *Abroad*, too. If it had been
an ordinary sort of cloak and dagger
story, I don't think I'd have done it."

So, although the film shows
Christopher Boyce discovering the
unsustainable in the cold, computer-
ized defense system where he
worked, and Douglas Lee wheeling
and dealing with grave Soviet officials
in the equally difficult situation, there is
no attempt on behalf of Schlesinger
and his writer, Steven Zaillian, to
make *The Falcon and the Snowman* a
case any different along conventional
game lines than those concern in with
character.

Boyce, a candidate for the prison-
house and the city of a former F.B.I.
man (who pulled a few strings to get
his son a security job when he quit his
company), was employed from July
1956 as a code clerk with the defense
contracting, T.R.W. Systems Inc., and
which operated in close col-
laboration with the C.I.A. Working as
a "boy" at T.R.W.'s "Black Vault,"
Boyce had to memorize coded radio
messages sent from the Soviet Union
to the world via T.R.W.'s top secret line.
But he was shocked and disillusioned
soon, through contacts he decided,
that the C.I.A. was meddling in the
domestic politics of other countries.

What particularly disturbed Boyce
was the C.I.A.'s affiliation of state
crime and the Labor Party in
Australia, and the Agency's dirty role
in the 1951 sinking of Labor Prime
Minister, Clough Whitlam. During

spy days, Boyce implied that the top
secret security establishment in New
York, after Allen Dulles, had at
Washington, not Whitlam, were
best for cover. C.I.A. spent too much
American dollars. Whitlam, who had
been born into the T.R.W. was an
electronic magazine publishing station
with no weapons potential, had asked
the Australian defense establishment
for more information about C.I.A.
activities — the latter, a critically
embarrassing move that jeopardized
their security. Defense officials put
pressure on Whitlam to "keep his
beholder", and Governor Sir John
Kerr was duly briefed. Their first
move, the Whitlam administration left.

Chris Boyce was so interested by what
he considered to be the C.I.A.'s
policy that, in all of what now
seems like impulsive patriotism
against his own country, he turned
water. Via the Gray Institute, Douglas
Lee, who was seeking a visiting new
visit, he began to provide documents
to the Soviet Embassy in Mexico City.
Thousands of defense secrets were
leaked for each to the Russians
between April 1975 and January 1977,
when Lee was finally arrested. Much
of the information they passed on
concerned spy satellites after their
conversion it was revealed that, more
dramatically, they had sold their sys-
tem's crucial data about new
technology C.I.A. satellite systems
called *Shuttle and Argo* — "stealing
joints" that were previously stolen in
the Kennedy.

Unlike Theodore Hanson and Louis
Pena, Schlesinger chose not to re-
turn the convicted ones. "I'd seen Chris
Boyce on television, and a Clark said
that he was taking up a certain position
in the years after the event. It seemed to me
that I should sense objective and
think of the characters as they were
when it was suggested to them. We
could share quite seriously. I don't
think our attitude to the characters is
any way different what they did,

because it was an act of considerable
impudence and mystery. On
Chris's part, though, it was an act of
considerable frustration, courage
and self-sacrifice; and, in a sense, I can
understand what he was thinking of
that moment. He really wanted to
throw a spanner in the works."

"On Douglas's part, it seemed to me
that I was dealing with something that
I'd dealt with before: the idea of some-
body who can't connect himself with his
life, and who lives in a fantasy world
— pretty vast, but nevertheless a
pathetic figure. Obviously the Douglas
character is more than that, and very
easy for an audience to identify with
because his actions are so out of step
— which is another element in that's
appealing; that I was particularly
interested in Chris. Maybe he was
thinking too clearly, but he was
definitely concerned and in a subtle
sense what was going on around him
— about a war which they all knew to
be possible, and that's what makes
it most have made a lot of people
wonder. It seemed to me that there was
no point in coming down heavily upon
them, it would have been too easy to
do that. Hanson has already judged
them."

The Falcon and the Snowman began its
first four months period in Fox,
where Schlesinger pitched two scripts
with Zaillian for General Kerkorian, with
whom the director was to co-produce
the picture. There it all fell through.
"We were out in the wilderness for
quite a long time, during which I
thought we'd never make the film,"
says Schlesinger. "I came home to
London and did *An Englishman
Abroad* and *Separate Times* for I.V.
There, suddenly, it all seemed to be
coming together again." Chase was
the new backing and with Schlesinger,
Kerkorian and other (including the

Schlesinger and Roger (Christopher) Long
go to 1977 for the film *The Day of the Eagle*.
On the left, cinematographer Conrad Loh.



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Love in the Afternoon

Illicit affairs, illegitimacy, dread diseases, great clothes . . . Welcome to the world of the soaps, or "daytime dramas" as they used to be known, before they invaded the nighttime schedules and took over the top of the TV ratings. Long-time soap addict Pat H. Brookes looks at the history, the histrionics and the economics of the American soap opera, and (in the inset interview) talks to Bob and Gliese Peleck, the powers behind the day-to-day running of *Dynasty*.



Once television's hottest child, soaps no longer wait for respectability by day and night; they have become serious, steadily boosting the profits of the network networks. And they have also power. Unlike movies and short-run ads — not to mention the capriciousness of today's feature films, with their low-breasted lead-ins — night-time's super soaps played in from that are . . . well, *juicy*. From the weekly watershed of *Beauty & the Beast* to the new star showing of *General Hospital* (which has been a hit since its first season) and *Days of Our Lives* (which has been a hit since its first season) they provide serious reasons they repeat weekly, though tracks are special effects.

The daytime soaps aren't done badly in that department, either. Ever since Liz Taylor forked her nose over an *General Hospital* where she appeared in 1961 at the wedding of Luke and Laura, as the evil and wealthy widow, Helen Corbridge — it's been fashionable for stars to do guesties on these daytime afternoon dramas.

History: there between General Hospital's Luke and Laura in 1961, and a soap character's own life.



Actually, the tradition was established in 1946, when a storyline for *The Doctors* found a group of celebrities — including TV colossus King, Johnny Carson — dropping by to promote a message for the National Association for Mental Health. At around the same time, Joan Crawford stepped in to sub for ailing Douglas Christmas, a regular on *The Screen Sisters*.

In more recent years, rock group The B-52s and ballet dancer Edward Villella have visited *The Guiding Light*, Dick Cavett (wearing his hair spiky and perched down the middle) was a clown impersonator on *The Edge of Night*, a mystery soap which has never been canceled, and television troublemaker Richard Simmons has played so tipsy — to an explicit instruction — on *General Hospital*.

If soaps are crazy on the eyes, however, they do demand a certain suspension of disbelief. For every guilty reality explored — and there are no doubt that soaps have long been as the foremost at probing social issues — there seems to be at least half a dozen convenient cases of amnesia. All those perfect faces and dressed-to-kill

figures likewise defy credibility: accidents and various vices have yet to invade the soaps, and doubtless they never will. Without the nighttime reader as purveyor, glamour, accompanied by swelling music, dominates the world of soap.

According to legend, the soaps got their start in the early twenties, when a radio announcer filled empty airtime by picking up a book and reading aloud. The next week, he was besieged by listeners' letters clamouring to know what happened next.

Radio had its first continuing characters in 1929, with the empyrean favourite, *Amos 'n' Andy*. But it remained for schoolteacher Anna Phillips and advertising salesman Frank and Anne Hammer to bring continuing characters on — and on and on — in daytime. The earliest shows on the trend, literally created as sell props, they mirrored the more-soberly dated *Orson's Own Ma Perkins* (1930) and *Bevy and Bob* (1932), with its tale of struggling secretary Betty, who marries Rich, son of a millionaire, despite objections from his family. *The Depression*, it seemed, could really be overcome.

Daytime programs from those of soap opera's *The Dr.* (60's *Dr. Kildare*), *Larry Thomas and Linda Gray of Dallas*, *Larry Thomas and Michael Lonsdale of America's The Days of Our Lives*, and *Joan Collins and Barbara Cerrito in Dynasty*.

Backstage Wife (1937) told of Mary Noble, who struggled against all odds — starting included — to bring order to her mismanaged husband, Litter Noble. Meanwhile, *Our Gal Sunday* (1937) asked the fateful question, "Can a girl from a little mining town in Colorado find happiness with the rich and titled Lord Henry Alastair Apple?"

TV's first soap began in 1950. Titled *The First Hundred Years*, it was the dramatic story of young marrieds Clara and George Thorne, and its bubble burst in late 1951, eight months later. CBS's *Love of Life*, which premiered in September 1951, and the radio soap *The Guiding Light*, which set the lights of the daytime ray, was under a year later on the same network, were TV's first soap hits.

More than 40 soaps made their way onto daytime television between 1950 and 1960. The dramatic theme of the day, how to keep a marriage intact. The most controversial issue, alcohol,

According to legend, the soaps got started in the early twenties, when a radio announcer filled empty airtime by picking up a book and reading aloud. The next week, he was besieged by listeners' letters clamouring to know what happened next.

The characters also had time for outdoor signs of coffee. Thomas began up at the studio, when *The Guiding Light* featured a storyline — by long resident *Amos 'n' Andy* — on a writer's career. Suddenly, daytime soap was going where nighttime TV feared to tread. But the soap audience began to waver, especially in the mid-1950s, when women — who have historically comprised the bulk of daytime soap audiences — sought more change during the halcyon days of the women's movement.

Natalie Kelly, the daytime soap audience had melted to an impressive 20 million by 1970, largely due to increasing boldness in the hedonous and toward social issues. Among the big topics: male rape (*Love of Life*), artificial insemination (*Days of Our Lives*), incestuous abuse (*The Young and the Restless*), interracial romance (*Days of Our Lives*) and women's liberation (*All My Children*). The audience grew to a reported 30 million by the end of the decade. Among the soap and fast: *Audrey Warfield*, *Sammy Davis Jr.*, *Carol Burnett*, *Suzanne Cretten*, *Joanne Whalley-Kilmer* and the *Baltimore Colts*.

Neverending

Channel 7 recently produced *Five and Daphne* by showing a crystal ball with the heads of a female televiewer in OY-screen, voice used the female actor questions about the central characters "Is it David or Andy?" An enigmatic narrator—the "fairy tale teller"—posited this: "All will be revealed."

There's few the unique quality and the source of attraction of the serial form—the pleasure in the explicit promise that all will be revealed, coupled with the pain of an open-ended narrative form which can never fulfil this promise without destroying the basis of its existence.

One of the most closely disseminated forms in recent Australian television has been the popularity of the non-fiction story and the traditional novel, later narrative which has dominated film and television since their inception. There are currently 40 hours of soap opera on Melbourne television, funding the habits of Aussies from early morning (*All My Children*) through mid-afternoon (*Days of the Line*) and early evening (*Neighbours*) to mid-evening prime time (*Prisoner* and *The Way*).

The genesis of that particular narrative form, at least in the novel mode, can be traced back to the corner of an American magazine, the August 1911 issue of *The Ladies World*. Beneath the portrait of an attractive young woman was an enticement to buy the magazine and turn to page three: "One, Unfinished Deeds," it promised. "It Told You THE WHAT HAPPENED TO MARY."

While questions had, for some time, and the causality story to boost circulation, *What Happened to Mary* became the basis of the first attempt by the mass periodical industry to employ such a narrative form, an agreement between the editors of the *Ladies World* and the mistress of *William's* Kaitiokanga company to release episodes in the life of Mary back in the magazine and on film resulted in the first visual soap opera. The emphasis on the film story, entitled "The Faerie Door Business," established the dominant thematic concern of the soap opera: a domestic conflict between Mary and her English father, the search for Mary's true parents, and a series of romantic

entanglements. The story began with baby Mary being left on the doorstep of a small town shopkeeper called Miss Pearl, with one hundred dollars and a note promising a further thousand dollars when Mary is married to one of the local boys. Eighteen years later, Mary discovers the facts behind her "adoption" and, taking her one hundred dollars, decides to leave the town of her lower father. The episode ends with Pearl and a spoiled local woman in her petticoat, and the now familiar cliffhanger question: "How long would the hundred dollars last? What would she do when it was gone?"

The novel appeal of the open-ended narrative to film producers was the same as its appeal to today's Australian television producers: scripts were relatively cheap to produce and generated a reasonably stable following. It appealed to audiences because it exploited what F. M. Young has described as the basic, primordial desire of storytelling: the ability to probe an audience to the point of... "and then... and then..." The viewer does to speculate on and learn the fate of interested people is even all to both the individual close narrative and the open serial. But, in the latter, total knowledge must be denied.

In *What Happened to Mary*, this desire extended to further chapters' episodes through the story was extended a further ten chapters in *Who Was Mary After?* (the following year) to *Sons and Daughters*, a *Lawson*

Peace and Neighbours, on the other hand, it is implied that this demand will last forever. Even the end of production is made satisfactorily to resolve the complex character relationships generated by the multiple, ever-growing plot developments — as the script editors at *Canstar's Law and Disorder* are no doubt well aware.

The soap opera, a continuing, open-ended narrative about the domestic and romantic entanglements of a series of multiple relationships has been a staple of American and Australian television for many years. The Channel 7 serial, *Neighbours*, deserves a special mention, both for its quality and for its historical location as Australia's first evening serial. The narrative pace, the setting — a small rural town — and the domestic concern provided the basis for *A Country Practice*, another Australian's most popular evening serial.

Following the lightening success of *Neighbours* and the U.S. import, *Passions* (first in November 86, *The Box*, *The Sullivan* and *The Realities Years* went on, during the summer, to establish the commercial viability of the serial format in primetime. The domestic success of these programmes, as well as for the novel serials, has been largely established by the authentic and familiar forms of the American daytime serial — a familiarity which has probably been influenced by not more than any but single factor. Despite the pathetic price of the supporters of *The Sullivan* and *A*

Country Practice for the supposedly inferior quality of their programmes, the differences are largely superficial: *any* — setting, scene, period. The dramatic structure is essentially the same as that of the American serial.

The protagonists of a soap opera, daytime or nighttime, are clearly ideal fable — or stereotypical — characters, caught in convoluted and often bizarre plot complications. Yet the paradox is that, within the highly artificial dramatic context, the protagonists seem, for the viewer, to be closer to some form of experience reality than virtually any other form of drama. In other words, soap operas are able to break through the "psychic distance" generated by fictional representation, to show the viewer, in



Marksmen

Australia's longest-running soaps in broadcast hours (up to the end of June 1988)

The Young Doctors	November 1976-October 1982	626
Prisoner	February 1979	583
Cap Blue	November 1977-December 1983	582
Number 36	February 1979-December 1977	579
The Sullivan	November 1975-March 1983	567
Belkidd	January 1987-December 1977	424
The Realities Years	December 1979-February 1982	390
The Box	February 1974-September 1977	350
A Country Practice	November 1981	318
Sons and Daughters	February 1980	304

stories

As Wandin Valley says farewell to Molly, Geoff Mayer takes a solid, hard look at Australia's soap operas — at where they came from, how they tell their stories, how they affect their viewers, and what sort of world they portray.

level for the denizens of the program, look to do the same almost instant involvement with the characters.

Unlike the Hollywood domestic melodramas of the fifties and sixties with their complex interior scenes, the Australian soap operas, like its American daytime counterparts, concentrate almost entirely on dialogue. It is a "world of words," which lulls the viewer into seeing about Molly's leukemia (A Country Practice), Max and Maria's separation (Neighbours) and Barbara Hamilton's two troubled plights (Sons and Daughters). Just as the only way people function, reducing the setting to a marginal backdrop, so the camera set can (mostly) shut down, so talking two-shots and the editing are entirely

dictated by the demands of the dialogue. Movement by the character is likewise severely restricted, so that boring, interlocking with the continuous dialogue exchanges about cover-ending personal and domestic ones.

The net effect is to position the viewer in a series of endless, living rooms, hospital corridors and doctors' (or vet's) surgeries, where the same scene can be discussed, analyzed, agonized over, the recapitulated. The emphasis is on dialogue, in other words, but it doesn't advance the plot.

Consider, for example, the demise of the mainstay of *Ramsey Street* (Neighbours), Max and Maria (Gemma Bell and Gaila Nicholson), in separate one- to two-act stories about the birth of her son, Diane (David

Clinto). The episode opens with Max and Maria talking their other son, Shane (Peter O'Brien), of his decision. Shane then discovers the problem — is it his hidden secret, the "why" — with Daphne (Elaine Smith), then is followed by another episode, *Ben Robinson* (Alan Delfo), announcing the break up to his nine daughters, Julie (Vivian Vance).

Some three episodes over the separation with the mother, after which Max and Maria discuss the effects of their split on the estranged Danny (Mia and Shane) then go over each the secret ground again in

episode five. If that is not enough, the crisis for the following night shows Shane increasing the problem with Julie's accident in law, Helen (Anne Hasky), while the viewer unconsciously absorbs that "Shane is still our getting any secret?" Thus, while dialogue is the focus of the world, story is a marginal in the sense of plot development, which leaves little time for the viewer to consider the ramifications of every scene.

A lauded plot device is the Australian soap operas. Unlike the domestic generated by the need to suspend and otherwise jumps in a story like *ER* (Stuart Hughes) which nevertheless retains some of the open narrative characteristics of the serials, A Country Practice, Sons and Daughters and the rest offer the security of always knowing what is happening. Narrative coherence, an important ingredient for many viewers, is an implied promise in each of these programs.

Under the strong conflict/resolution/chronic pattern of *Daffin* and *Dynamite*, at the end of each season, borders on the farcical the gentle narrative rhythm of the Australian soap operas — with the exception of *Passion and Prejudice* — fails to disguise the basic similarities between the programs. Particularly evident is the island — rather than later — agreement of the narrative, with the sense of what dramatic events. A recent episode of *Sons and Daughters* focuses primarily between a triangle of characters with a problem: Barbara, Amanda and Carolyn, David, Lee and Tim. Mayer, John and Peter's father and Barry, Ann and Elizabeth. Finally, the narrator rounded out of these "problems" is the reader which included the episode. The problem can never be resolved.

Whereas the viewer clear of the traditional closed narrative is to resolve the problem, the soap operas function according to the same procedures as the classic structure. It tries to generate and move through a series of conventional devices, and builds to a strong emotional peak. Ultimately, however, it denies a complete and satisfying closure for the resolution can only temporarily

Facing page: *Phyllis Banks and Peter O'Brien in Neighbours*; below: *Max and Maria Robinson* in *A Country Practice*



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elevate the desire to know. Then, when the Grand narratives of "socially conscious" dramas such as *Qincy*, it seems like *Family Ties* eventually overrode the contradictions and ambiguities of the world, the soap opera offers — potentially, at least — a radical alternative. Instead of its narrative form and sensitive thematic concerns.

The paradox of the soap opera is that, while the text superficially celebrates marriage and heterosexual love as ideals, the narrative constantly exposes them as unstable, fragile goals. Breakdowns and breakdowns are essential to the system-based narratives. Anna Haddy, who plays Helen in *Neighbours*, showed herself quite aware of all this when, considering the possibility of a romantic relationship for her character, she announced that she hoped it would be unrequited.

"Because as soon as people achieve happiness, that's it. It's over!"

A *Grundy* Producer is something of a hybrid between the traditional closed narrative and the open soap-opera form. This is hardly a criticism of the program's desire to establish a strong sense of social issues — child abuse, wife beating — and the usual, open-ended conclusion. Generally, the effect of these issues is to provide the audience that they can be assured. But, constrained by society — unlike the traditional dramatic differences of the free society concerning open opinion.

Another factor which binds all soap, suspense and mystery, and which would otherwise seem to detract the effectiveness of the program, is the use of manufactured events in the viewer's lives. The viewer is told, and from episode to episode. The most obvious is that time-limited cliffhanger technique. At the end of the first episode of *The Hendersons*, Kim, Steve (Paul Smith) and his loud bull appear to fall — literally — over a cliff. We cut to Tim (Quaker Oats) screaming and, as we move into a tight close-up, his scream is reduced over the three frames of his distraught face. The reaction shot on the face of Allen's daughter and later when the audience that he is going to get married in the end of a *Domestic* episode follows the same effect as the frozen stare on the face of Caroline (Alyssa) when the man to whom she is engaged (Michael Long) that she has seen the "ghost" of her missing daughter in her and *Daughters*.

Other manufactured techniques include the often *Hawaii* use of disaster music to generate excitement, coupled with the "empty look," which allows the viewer to speculate on what is going on in the mind of a particular character. Commercial breaks provide an obvious punctuation point. For example, *Theory* (Anne Heche) tells of a plan she has hatched with Leigh (Lisa Campagna) to frame Jim (Ben Scott) and break up his relationship with Amy (Lauri Marry) in *Soles and Daughters*. The camera never in a close-up of Leigh as her father asks, "Is that true?" After the commercial break, however, the relationship remains as if there had been no break — except that the opening line shot of the program leaves the viewer who had previously been built up to a climax. The effect of such techniques is always to leave an emotional residue, either between episodes or in breaks during episodes. The emotional grip on the audience is never released only again, always be convinced there "what is happening to Mary?"

Package deals

Though they don't make like the word, soap operas are what have kept *Grundy's* in business — that and game shows. With *Sons and Daughters*, *Sale of the Century*, *Perfect Match* and *Prisoner* on the current production line, the *Grundy* Organization is firmly established as one of the chief suppliers of prime-time product for Australian television. Nick Roddick sketches in a brief profile of the company, and talks to its Managing Director, Ian Holmes, about approaches, programmes, and the failure of *Possession* to make the splash that was expected of it.

At first sight, the thing that makes the Australian film production scene different from that of other countries is the lack of big production houses. Where Hollywood has six major players, here in Australia, Japan, the UK and even Britain as *Three Little Girls*, the production of Australian movies — as my role before *Hogan's Heroes* began to run the writer — has tended to be done by small to medium-sized companies, somewhat to the detriment of the sole purpose of making a particular film.

Obviously there are historical reasons for this, not least the fact that the seed money to fund Australian filmmaking was more government sponsored than it was private growth from out of the spoils of the marketplace. To put it bluntly, commercial companies have not needed the support for a chain of the Australian film production scene because the market is neither big enough nor strong enough to offer regular, reliable profits.

Television is a different matter. With its unique combination of solid public service broadcasting and an aggressive media channel, commercial success. Australia's television has, over the past decade and a half, been an industry whose growth has been out of all proportion to the size of its potential audience. And it is in television that the two big independent production companies, Crawford and Grundy, have emerged, each footing the commercial network with a flow of (generally) highly successful games and quiz shows, serials and short, plot the successful drama, documentary and television. *Producer* has been the name of the game.

"We are very much commercial people," says Ian Holmes, President and Managing Director of the Grundy Organization, without so much as the

time of an apology. Holmes came to Grundy in 1977, after 25 years in broadcasting, and immediately following a five-year stint as General Manager of Channel 10 in Sydney. As he arrived, Grundy Chairman and founder, Reg Grundy, took off for the other side of the Pacific — to supervise the launch — in other words Holmes calls "a natural disaster to try new ideas."

So the time he left, the Grundy Organization had been in operation for just under 25 years. In 1959, Reg took his 20th radio quiz show, *Reg Grundy's Wheel of Fortune*, across the ocean to the new medium, where it aired a one-hour Saturday afternoon slot on Sydney's TCN-9. That was the start of his empire. In the early 60s, Reg presented the show, but it was as a programme package that he proved



"We are very much commercial people"



most successful, and it is with the packaging of programmes that Grady's have prospered over time.

Shortly after *Wheel of Fortune* was established, Grady's put together another quiz show, *Contestation*, also for TCN 8, but this time hosted by someone else. Initially, Melbourne's GTV-9 was running the same show, but hosted by the power Philby. Ready-made Sydney shows were hosted by Terry Deary. The result of the packaging deal was that the Deary show could be syndicated to Melbourne for cheaper than Melbourne could produce its own show. Grady had gone nationwide — or at least nationwide as was possible on those reserved frequencies of the early 1960s.

Packaging still remains the key to the Grady's method. The Grady Organisation develops a project — a quiz show or a serial — to the point where it can be presented to a network through consultants. The network is likely to put up production money, and sometimes it acquires the external serial. With network interest confirmed, the project is then developed to pilot stage. The third and final stage, if all goes well, is for an agreed number of episodes to be made for its agreed slot. In general terms, the principle is like a construction of the advertising business and the money for the initial development of a project is — as should be — at the company's risk, the actual making of the programme depends on a pre-sale. It is at this time a solid business interest in the relative worth of the entertainment industry will take, and it is very profitable for the package.

Currently, Grady's are involved in the production of 26 hours of television a week in Australia, with a further two hours (plus of the *Casino*),



The Grady's' leading line of the programme producers — as mainly Grady's from before: Debbie Delaney and John Watson in *The Young Doctors*, Peter Marsh producer, Greg Evans and Debbie Delaney producing it as it matures. Vera Drake, with help of the Grady's' Australian, Jerry Jones (left) and Sherry Grady, and the show's spirit. And top the non-syndicated will come the *Thirty Column* and David Rowe in *Possession*.



Serious and *Time Machine* for NBC, with *Sail of the Century* also syndicated; being produced out of Los Angeles by Ace Grady Productions (ABC), which is also the U.K. *Blomberg* and the U.S. Grady's programmes are now seen in over 40 countries, and a major development in Europe is planned for the end of the year, possibly in Italy.

Of the Australian output, around 60% is currently game shows, and the remaining 40% variety. Though the last variation has them embark on pioneering in a big way — in 1975 alone, Grady's made *Days of Death*, *The Death Trial*, *Times Times Twice*, *Deadly Game*, *The Snake Merchant* and *The Woman Shame* — that is to say that has been a bank since (Helen moved in). The decision was obviously a commercial one even with the burgeoning world auxiliary rights markets, which can make territory-licensing money for someone who has no television, cable, satellite and value a very profitable undertaking: the rate of development and production is one off is such that it is just not capable of generating the same continuous cash flow as a successful serial or a hit point show.

And a rapid turnover is the mainstay of the Grady's philosophy. Turning over particularly on the right now are *Sons and Daughters*, with a rating in the mid-to-high twenties, closely followed by *Sale of the Century*, with a slightly lower rating but as the best show in various time of 1 o'clock, and the surprisingly vulgar *Perfect Match* with a rating in the teens and twenties — "but is a total," says Watson, "idea that is extremely good".

Definitely not in the top range is *Grady's* most recent hit for the soap audience, *Possession*, the serial in which everyone seems to get a chance to shoot the odds at the moment, some time during and frequent victim Vicky Bailey (David Byrne). Listed as the complete 1984-85 hit as a drama serial — that is, continuing story with a central cast and a 40-episode at the end of each episode — *Possession* has now been designated as the 1983 hit in a "series" is limited to episodes with recurring characters but can also with a self-contained story-line. It has also been from programme into the dog house of the evening. What all this means is that unlike all vital sales, *Possession* will not go on forever. 20 episodes will be the programme will not be back next season.

Obviously this is not the first time a Grady's programme hasn't worked. *Perfect Match*, this followed by *The Prisoner* didn't exactly light up the sky either. And Holmes is relatively tongue-tied about the failure of *Possession*. "It's a 'disaster'", he says, "we probably need to get rid of every from the top." But it is the sort of failure which a company like Grady's will do as best it can, since it is, says Holmes, only when you put yourself into a room where the profit really wants to flow.

As with any area of commercial television, ratings have been crucial to *Possession's* demise as they have been to the success of other Grady's product. Interestingly, though, ratings are of minor value that does not impact the actual success of a show (doesn't affect the amount of money Grady's get from the network, since this was determined before the show was sent to air, as part of the original commissioning deal. What ratings do determine is whether or not

work where the contract. And that's where the money is.

Renewed is thus the cornerstone of Grandys' success. "A company like ours," says Holmes, "needs a pretty healthy output of weekly productions. Holmes established that, you do have the opportunity to do other things." In the past, *The Young Doctors* (1976-1981) and *The Brothers Young* (1975-1981) have been very successful at levels. Currently, it is *Prisoner* (a production since 1979), *Sale of the Century* (since 1980) and *Perfect Match* (since 1980). The first two are Grandys' originals; the last was

licensed to from the United States, where a version was later in production since 1981. Holmes hopes all this season's new shows is the enormously successful European production *Star Trek: The Next Generation* — a sort of World War II fought with inflatable dolls and battles of water — which was licensed from France's Guy Laroche, not a company for an understated but almost certainly colossal amount.

The other thing Holmes has done since his arrival at Grandys is pursue a policy of diversification. That has included a travel company, *GO Grandys Travel*, a \$7 million family entertainment complex at Sutter's Paradise — a site of Grandys' — and a chain in the Sydney Entertainment Centre. At the moment, however, there are no plans to merge Grandys and only vague talk of the merger, the 1974 film, *Barry McKenzie Holds His Own*. A plan, announced in 1978, for a \$1.5 million development deal with the Asia-Pacific

Pulse Commission, never came to fruition. For Grandys are going back to the single-story format. A \$4 million, three-hour miniseries is now in development with the 1 Network. And, since Holmes, Grandys have 'started to twelve' — mainly in TV world at various stages of development. The healthy money, in other words, is now allowing the other things.

The bottom line of Grandys' estimated \$40 million turnover, however, is the packaged material — the game shows and the soap operas. Not surprisingly, Holmes owns the word "Soap." "I don't like the expression, because it doesn't relate to what we do. That form of serial production, which was started by the soap powder manufacturers, is not much like the ones we do. They were funny ones, with a lower social class. Our production values are much higher." — *Grandys' stock is quite high within the industry. Through three*

or four terrible problems about it being a horror — it was a joke that no one working on the major drama serial had ever set eyes on King himself — there is a general feeling that producers and directors are left to get on with the job, and the format of serial production is a regular feature of some TV production houses. The result, as any Australian television viewer, can be the occasional classic episode, which helps the formula to live.

So, formula is in the final analysis, what soap operas — as "formula drama," as Holmes perfectly said — is all about. Grandys would because the product keeps flowing. And, though it will probably never become an anthology of great American drama, it certainly seems to be the basis as far as the Australian viewing public is concerned. The game shows, the formula is even applied through out, of course, simply to provide the various elements of what one of the more closely knit, usually serial, *Perfect Match*, with its constant line of neighbours and conflicts, and its use as a metaphor of the game show and of secondary characters in the giving of prizes which is and comes are indirectly concerned on all, and *Seas and Daughters*, with its closely contained drama and romance

Below: The prime sale of prominent documentary films is a key element of the success of the company. Above: Holmes, who is a key element of the success of the company. Below: Holmes, who is a key element of the success of the company.



"I don't like the expression 'soap', because it doesn't relate to what we do. That form of serial production, which was started by the soap powder manufacturers, is not much like the ones we do"

atmosphere, are among the more commercially successful products currently available on Australian television.

"The most successful show," says Holmes, "is the series of game shows, which is very quickly replaced by what is about." As a result, however, that was one of the problems with *Prisoner*, it had a somewhat conventional and required, serious, rather vulgar means of style to replace its appeal. The last soap opera — as a result of the production — certainly used to get all their emotions under a magnifying glass, but this also meant to be real about being feeling something is there, and there needs to be a back ground which, if it isn't real, is, like *Seas and Daughters*, very, very rich. Because money, a great, change everything. It is only if the show that the people on our screens don't like the one who keep their eyes fixed upon themselves on the major every day may take a real effect every day on the commercial, but that we can forget them for believing conspiracy. The people in *Prisoner* are serious men, serious and full of drama, but they have nothing on as though they are not. And, audience don't really forget that. The package, in short, was very big. It is not a mistake that Grandys often make. ★

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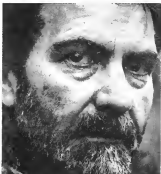
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With a running time of fifteen hours, 40 minutes and ten seconds, *Heimat* is one of the most improbable hits of the eighties. Yet everywhere it has been shown — first in Germany (both in the cinema and on television), then in France, Britain, Italy — it has hooked audiences like some upmarket soap opera. They have become fascinated by the lives of the characters, hanging on for hour after hour to find out what happens next. At the screenings in Frankfurt, the audience stayed all night to see the whole film, then made themselves breakfast in the cinema and, in some cases, settled down to watch it again.

Heimat is the story of life in the small village of Schabbach, in the Hunsrück area of south-west Germany. It has 140 speaking parts, and covers a timespan from 1919 to 1982. Saskia Baron talked to *Heimat*'s writer and director, Edgar Reitz (who grew up in Hunsrück), about the origins of the film, and in particular about one of its most difficult sections — the Nazi years in Schabbach.



After eighteen months' shooting, Reitz returned to Munich, and spent another eighteen months editing the film. By June 1983, they had the first print, which was screened at the Munich Film Festival for the actors and crew, but also for Bernd Eichinger, Germany's top-independent producer. He told Reitz that he'd do the premiere run without a fee. "When German movies look," said Eichinger, "it's the necessary start of exposure money. That is why Edgar Reitz's *Heimat* has any support, because a sixteen-hour film — that's insane!"

When the first episode of *Heimat* was shown on German television, a record ratings of 25%. "Socialists very strongly started to happen," says Reitz. "German people begin to write down their personal experiences and memories. They did it in the style of *Heimat* to prove that a language and a language I myself got a 600-page script from a lady who saw it in December and had needed of this time to write it. She said her memories, her life to me. Maybe it's that the German collective memory has been awakened. This May was the 60th anniversary of

the end of the war, and there's no little on film, in few documents about the war and the period afterwards. People are looking for their history."

"We Germans have a hard time with our studies. It is our own history that is in our way. 1945, the nation's 'zero hour', wiped out a lot, and needed a gap in people's ability to remember. As Heidegger put it, in certain people has been 'unable to remember'. In our case, that means 'unable to tell stories', because our memories are obstructed by the great historical events they are confronted with. Then now, 40 years after the war, we are still troubled by the weight of moral judgements, we are still afraid that our life, personal stories might offend our Nazi past and prevent us of our most participation in the Third Reich."

"We didn't want to 'demonstrate' anything through *Heimat*'s characters, or put them to prove a point about a political or sociological question, because we didn't have an abstract, analytical idea about the century. People already have a confused chronology of historical events, when they go from education, and which I think is better, because the actual experience doesn't have that sort of causality. It's not where life was tried to reveal that, and to find out what was surprising. For instance, in portraying the Nazi period, you are always under a moral weight. And all the answers you can give have already been said."

"On the other hand, you have to consider the problem: what does it mean if we tell the story of someone stuck at the Nazi period who gives us answers for their actions — who, in a sense, is involved but not involved? What's the dividing line between guilt, family life and political life? It's normal in cinema to dramatise it, make things simpler."

"In *Heimat*, all the elements are mixed up, so that I can explain how it could happen, how it was possible. But we had a lot of problems with this, because people like to get a simple answer, and this answer could never be simple. People asked me, 'Isn't this image of the Nazi period too light?' But that was the moral question we had to explore."

"One of the problems people had after the war was understanding Nazism. Nobody had a wonderful time after 1945, because they had been too possibilities for evil. Nazis in their films, whereas before they'd had to confront themselves with a limited recognition of barbarity before Nazism. But, in reality, the passion of evil did not enter. The Nazi people were as normal as everyone else, in special moments of their lives, they acted as Nazis."

the phenomenal success of *Heimat* came even more extraordinarily when you know its screen history. Reitz's previous film, *Der Schneider von Ulm* (The Tailor of Ulm), was rejected by cinema and rejected by the public when it appeared in Germany in 1979. It was the most expensive movie he'd ever made, and it dropped and had left. He decided to give up the cinema and write a novel instead. He returned to a friend's cottage on Germany's Baltic coast for what was to be the worst winter of his career, and found himself amazed at his own words:

"All I could do was write," he says, "and take short walks. By the time he was finished, the most important decisions and the village were on paper. I returned to Munich and showed it to a friend of mine."

That friend was a book editor who just happened to be a producer for WDR-TV. The producer in him became excited right away, and he told Reitz to leave his computer, call him a script, but into a screenplay. He, back in Munich, put Reitz through a series of meetings, and Reitz needed assistance. He pulled in an old writing partner, Peter Schabach, and together they started to work on *Heimat*.

But Schabach didn't know the Hunsrück, where Reitz grew up and where the film was set. They wanted to get the dialect, atmosphere and social life right, so Reitz decided to return home for his first year in town.

"My mother liked Peter, and told him every day about the fact that I sold me. We got in the mood for writing and stayed, not as my mother's friend — that was too close for comfort — but nearby. After two or three weeks, we were so absorbed that we showed our families in Munich for the things we needed. We had no more money, and still no idea how we were ever realize the film."

Reitz's producer friend read the script as they wrote, and WDR finally bought the rights. That was a first, and preparation for shooting began in July 1983. But there still wasn't enough money. Reitz needed another TV company, with money to invest. They looked at Reitz's manuscript script, and asked if it could be shortened. "I promised them anything," says Reitz.

Cash for the first six hours of film was finished up after three months' shooting in eight Berlin TV studios. Another contract, another six hours. They were up to twelve now, after eight months' filming. By the last they ran out again, the actors and technicians had had to take in the project that they worked for several weeks without pay. The TV people were asked to visit them and words their word — and to they got the end of the money.



Coming in from the cold

Gillian Armstrong's anecdotes about the production of her first American film, *Mrs Soffel*, are full of tales of liberally warring conditions, studio diplomacies and difficult decision-making. She talks to *Chris Eakin* about her recent work with Diane Keaton and Mel Gibson, the studio system, the revival of the local film industry and the lure of music video.

The big temptation, writing on Gillian Armstrong, is effusively to proclaim the return of yet another great Aussie filmmaker. The last two years of her life have certainly offered all the right clothes. With only two features under her belt, she travels to the glitzy central and secures a project with MGM. Though they stipulate her to sign a three-picture deal, she politely declines, stating "I don't want to tie myself up like that, and I definitely want to come back to Australia. Thank you, but no thank you." The paucity of references of this decision alone used the mental flag proudly unfurling.

Then there is the Australian project itself, a respectably budgeted production boasting two of the best of the best: Keaton and Mel Gibson, and a supporting cast — Matthew Modine — who clearly has a healthy career ahead of him. The filming moves year along with the redemptive changes in one captures up interest of a glossy young female director at the helm of a production that few American women would get a crack at.

*Facing page: Armstrong in 1981, before, at work on *Shogun* and *Lovers* for page 102*

Finally, there are the much-publicized stories of this budding filmmaker steadily holding off offers of studio contracts who want to direct her women — and women! Now we're really looking a female David taking on a polymathic David Coluccini — an actor looking home with his woman. A period drama harder to come to her name than in triumph — a woman achieving the male hordes. The right ingredients are all there.

But there is one more obstacle to an overblown ode to Gillian Armstrong: the director herself. Like Keaton, Keaton, Keaton: for once and will appear to show more than she does. They are no horror stories, just bits of gossip or tales of interpersonal values. The director says, at first "very good, working in Hollywood without complaint", the studio says she's proved to be reasonable because she's already applied "very little creative interference", and the respective effort of shooting a three-million dollar film in a comic location is reduced to an anecdote about slight temptations and learning useful lessons for next time.

"I was away before months





emotional low point. MGM agreed that we were all out to make a tragic love story, so that didn't try to give it a happy ending. It wouldn't have been to trap them in to do anyway, because it would have cost two very powerful people called Diana Keaton and Bob DeNiro, who had been very supportive to me, and who had both seen the film and really liked it.

"And [they didn't want to offend me easily]," she said, "because they wanted me to make more pictures for them. Our biggest struggles were about the budget. They wanted me to shoot faster and cheaper."

In the end, the studio obligated to only three scenes. The first was the long gun across the front of the Boulder agency, which the studio refused to shoot the film down. Armstrong agreed that it was more effective to play the debate on the faces of the people than on the Boulder job break at the scene. She says, however, concede that it works for some people, and other people don't like it at all.

The second issue came over the terms of the Netflix family picture to shoot the *Alphaville* film following Kato's capture. The studio mentioned that seeing a Nelson Film (which followed Kato's capture) would mean the audience against the movie, by something that she had shared about her family. "I didn't want to overstate the story," says Armstrong. "I don't think that it was necessarily a good thing she'd done, and I also think that it was a terrible tragedy in the lives of those children. But the point was that I did happen and I wanted to show all the truth of the story." Like the objection to the first scene, the DeNiro preview solved the problem. It was that that Kato did not suffer any moral backbit, and the studio, in its desire, immediately dropped its objection.

Not surprisingly, the third contentious scene — the love scene between Gibson and Keaton — turned out to be one of the most powerful three female scenes, and therefore was as much in the film without the premature cut that the studio, rather than, requested. With some creativity,

Armstrong explains that "they wanted me to make it when they'd been cut. I said, 'Choose this is what the film is about: two people falling in love.'"

Armstrong also notes, with evident relief, that the DeNiro incident was a hassle that was quite gracefully overcome. Two weeks earlier, at the time scenes, no matter, knowing that the studio executives were going for a first attempt, based, based and stepped her feet in falling in love with each other that the film was being rescheduled on Chicago for a second attempt. Taking into account the possible possibility of a single audience, MGM had allowed for three cut runs before coming on any changes, but the preview reaction to the film convinced them. Armstrong, the new better trick.

Having experienced a taste of the studio system, the actors (most of whom were in Australia) in a new light.

"In some ways, it would be more difficult to do a picture here again," she says. "I had more money. I had a bigger set than I ever worked with before and a slightly bigger crew. But

you cut me. I've just got one more take of this shot, do you mind if we go for one more take?" And they say, 'Oh, sure.'"

The increased budget does, however, bring obvious advantages. "We got less a real job because we had the money to pay the full pay for the crew and make decisions in the studio, so they closed my mouth for me." The scope of working in a film maker's at the time, while making funding allowed scope for costly creative measures, is something of a misconception, though. "We didn't have a twelve-week shoot and, for example, was a 100-week shoot," says Armstrong. "So, even with all that money, your dream of showing one five months, waiting for the right cloud and going back and doing a scene that you didn't like again the next day is impossible. With all that money, the overheads were higher, the costs were paid a lot more and I was paid a lot more." While the personal financial advantages are clearly an incentive, she adds, "I'd be working for a lot less money, but I still want to make films in Australia. I certainly want to live here. I don't like living in America at all."

Armstrong believes that the fact film industry has changed radically since the days when she made *My Darling Clementine*. "The business is over. We want to have come out of a very bad patch, which the movie industry has never and those are things. A lot of very bad films were made because they were seen as commercial. Before 1968, films were made out of love and passion." It is with some satisfaction that she jokes, "All the stars have had their steps taken, so it seems we've come out of the patch of movie-making saying, 'No, no, you should shoot in film, but love or passion and, they're commercial,' so it seems like we've come out of the patch that they should run people with a week-end and go with things that are interesting and unexpected. She points to *Bliss*, *The Good-Cole Kid* and *For Love Alone*, which she says is the beginning of a renewed willingness to invest in more diverse properties — adding, however, that if such Margaret Pick, who

successfully produced *My Darling Clementine*, a long time to make the movie for her career production.

Armstrong's new project may also be one that has been in the back burner for some time. *Chase Street* has been a long time in the making. "It's like a one-to-one effort," she says. "It's been very painful, because I left to do *My Darling* in the middle of working on the script. She's now given me a manuscript and is trying to raise the finance. But, because it's mostly shot in Greece, we have to shoot before the tourist season, when it's still winter, so that's April to May next year. If I can't get the money by the end of this year, I will have to wait another whole year."

The subject of that new piece has been discussed for some time as a member of a body group called *Bliss*. The director of *My Darling Clementine* has been around her project in Australia, which she says is a very distinct commitment. For short periods of time. Although the topic is raised the story is somewhat that she has worked in this area before, with *For Love Alone*. She has been raised in one of the best days of 1963, on the *Clementine* episode, the field offers more than just the situation of a woman's story. "It can be great. You can go to town and do fantasy and be really wild." The experience of an interest in male victims apparently had a lot to do with the project. In the background, though Armstrong points out, that she will only do "anybody who's not I like."

What resulted of a moment from the past, which is independent female director observed that "the lot of women's major creative energies have come out of the past. It's a very strong woman's personality. I've seen some who I said that, the director. "Having a baby has changed my attitude in life. I really, I can never make another film now. I'll be a mother. Girls are not interested in *Chase Street* for anything but the prospect of work in some roles, as well as a movie-making look to be in and the character's story to be told, that seems unlikely. ★

"Our biggest struggles were about the budget: they wanted me to shoot faster and cheaper"

they make effort as a way that we can't afford to. I've noticed, the important ones — the *Chase Street* — is that that audience people can't drive a vehicle to the set. Every single person had a driver. Even the great was had to be driven by a transport person. So, we had 30 people who just drove the trucks, packed people up, on account of all day planning costs, and then drove them home.

The *Clementine* was another example. If you want five women you get the set of a two-hour day, you paid overtime for it. In *Bliss*, thanks to the generosity of our stars,

on the **ACTION**

GETTING IN

DAWN

The film which opened the Directors' Fortnight this year, Juzo Itami's *The Funeral*, surprised Cannes audiences considerably, and will probably do the same for festival audiences in Melbourne. *Grinda Meares* talked to Itami just after the Cannes screening of *The Funeral* — which is not, as its title might imply, a dour reflection on mortality, but a very funny film.

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Lost!

Like good name gone—her respect at home! the respect of others—the love of a man who had treated her much!



The WOMAN SUFFERS

—while the man goes free!

LYRIC THEATRE

Twelve
and all the
back

A couple of years back, *For Love or Money* examined the whole history of women at work in Australia. Now, a new documentary, *Don't Call Me Girls*, zeroes in on women in the film industry, charting their contributions to Australian cinema, off-screen as well as on. Graham Shirley looks at the background to the project, and talks to the film's co-directors, Stewart Young and Andrie Wright.

Writing in 1933 about the McDonaugh sisters' fourth film, *Two Misses Indeed*, *Dance Magazine* made the observation that the sisters' work was the result of "bravery and sacrifice to create what others had deemed impossible. It might!" *Dance* continued, "be the story of the Australian film industry, for it is typical of the fact that Australian producers must face up to a country which has everything under God's creation—except courage and confidence."

It is a daunting task to read this as a general example of publicity for early Australian filmmakers, rather than as a reflection on the position of women in the Australian film industry. In fact, almost half of the publicity for the McDonaugh — or, indeed, for other women filmmakers of their day — mentioned the difficulties that women faced in achieving their position. But, while it was rare for women who had any creative input behind the camera to be discriminated against, it was not used the severities that are sometimes associated with paid or, why so few women had got there in the first place.

There are instances: only two months before the Septem bar 1935 premiere of the McDonaugh's first feature, *Those Who Love*, the death had occurred of Lorna Lyell, an Australian film star with many years' experience who supervised the Melbourne world cinema actress with the first feature. Lyell's death, however, occurred while press attention, and the same could be said of the remarkable the had received for the screening moment of work she had done on the production and the death of a host of 20 features officially credited to her person. *Express* (London):

Lorna Lyell was actually well known to contemporary Australian audiences for her appearances in so

on than anyone of Langford's film, and she is best remembered for her role as Queen in Langford's 1918 *The Swainsford Story*. But not that a handful of people have not known the full extent of her involvement in the making of the Langford film, especially in the areas of co-directing, writing and editing. And, while historians have identified Lyell as one of the key figures in Australian filmmaking, it has not been until Stewart Young and Andrie Wright's documentary, *Don't Call Me Girls*, that Lyell's story has been used as a benchmark to illustrate the immense amount that women in Australian film have been able to achieve when given the opportunity.

The response to *Don't Call Me Girls* since its 1991 release. Stewart Young was working in 1989 and Andrie Wright is researcher on John Edgar's documentary, *Island of Dreams*. While looking for suitable material in Charles Cheever's *The Rise of Robert* (1944), Young came across a scene in which Heather Gerrick — as Kate Curran, a woman running a cafe in the 1930s — was asked by her sister (the actress) to help her. If the woman's name was not Victoria, Young thought, it was one of the main characters who had been featured throughout the history of filmmaking in the country. Young suggested to Andrie Wright that they collaborate on a documentary that looked at the screen images of women from the early years on. Wright's immediate response was to think he was joking. "He has a really quick sense of humour," she said, "and he used to make kids (young men) about my costume every day. And I thought, 'Oh, right. This is a number one!'"

Young, however, was already

familiar with many early Australian films as a result of his work on Anthony Buckley's 1961 documentary, *Vergilena Cinema*, and he remembered "lots of entertaining stuff" in them. His main aim was to make a documentary that would entertain as well as inform, and he kept the idea burning as he asked for another eighteen months, until he and Wright met to script and film a room where he was re-editing *Angels of War* for Australia to broadcast. As Wright recalls, a Young said, out of the blue: "Look, I'm serious about that documentary, and I don't understand why you never seemed so enthusiastic about it."

As co-directors of what would become *Don't Call Me Girls*, Wright and Young were in collaboration as they went from the archives, on planning how the interview and reels would be shot, and so discussing the impact of the editing. While Young concentrated on the script, Wright focused on research, and on script and analysing the interview. Producer Hilary Farling also recommended strongly on the script, and took complete charge of the financial side of the film. She was, in Wright's words, so he "has enormous control of script, style, ideas, thinking and support."

It was not until Wright commenced research on the film, however, that an orientation began to move from being an about women's on screen roles to being one which also embraced women's work behind the scenes. Indeed, Wright was so struck by so much information about the latter that he decided to end the coverage of women in film in 1940, rather than bring it up to the present.

Of course, important here was what she discovered about Lucie Lyell. The starting point was her first meeting of *The Sentimental Bloke*. Knowing little about the film, apart from its reputation, Wright played it last in the first twenty films she was to view at the National Film and Sound Archive. "I put it on last one afternoon and it played through 1.30 to the end and I simply rewatched it and played it again. I'd fallen in love with it, and I'd already fallen in love with Lucie Lyell. I had previously thought she resembled actresses, but really no more than that. You have so actually met her, so that you realise that, whatever her quality is, she had it. Seeing

Three deaths of Australian women on the screen. Top: Lucie Lyell in *A Most Modest Love* (1939). Centre: Shirley Jean Richards (left) and Aileen Graham on the set of *Conquering the Desert* (1932). Bottom: Young (right) and John Brown, in her Christmas story of a party (left) from *Christmas Comes to Susan* (1934).

Lyell and Longford had shared the same screen from the time of the latter's debut in 1939, knowing into the circumstances behind this, Young learnt that Longford had arranged for Lyell's assignment to be placed on the top half of the schedule when her death had not been included into the early schedule.

Among the reasons for this were the fact that Lyell was Longford's lover as well as his creative partner, and that Longford had two young children of whom was Lyell. Wright considers the fact that Longford should want to be seen with Lyell 23 years after her death means that her influence on him must have been very strong, adding sensibly that this was the only time Lyell met her top billing.

To give visual support to the information Wright had researched on Lyell's production abuses, *Don't Call Me Girls* filmed an interview in London with 13-year-old Mary Jane Osborn, one of the Longford-Lyell film, *The Blue Mountains Mystery* (1931), and another with Ted Hood, who clearly remembers eight years of working with his father, who played brother S.J. Hood, onto the Longford and Lyell features. To discuss Longford and Lyell's personal relationship and the social convention of the time, Young and Wright went also to make use of *The Women Suffragettes* (1911), a Longford Lyell film which the National Film and Sound Archive found while *Don't Call Me Girls* was being researched.

The Women Suffragettes is the story of two women who find themselves pregnant after being seduced by their lover. By the standards of 1911, both could have been regarded as "fallen" women, and therefore in the wrong. But the film is partly a reproduction of this attitude. Although the first woman returns inside the second, played by Lucie Lyell, goes on to have the baby and enjoys a happy ending, Wright knew that Lyell's role of her relationship with Longford was so very much more than her acting and performance of the role she played in *The Women Suffragettes*. "She knew very well from her own experience that the idea of 'the right woman' and 'the wrong woman' was a false one. She was passionately carrying out the idea of the wrong woman to her relationship with Longford, and it was quite obvious that it didn't suit her."

The emphasis on Lucie Lyell in the first part of *Don't Call Me Girls* has meant proving for less attention to other Australian women filmmakers and stars of the silent period. In the same way, the industrial dominance of Queensland Productions through the thirties made a hard for Young and Wright not to focus on this phase in the career of the private film production superpower, its dominance and image of women. Under the leadership of Ken G. Hall, Queensland was Australia's most prolific maker of feature films, the dominant and expensive film produced between 1930 and 1940, and it was almost to achieving the Hollywood-style production and promotional methods familiar to Australian audiences.



"I put *The Sentimental Bloke* on late one afternoon and I played it through. I got to the end, and I simply rewound it and played it again. I'd fallen in love with it, and I'd certainly fallen in love with Lucie Lyell"

that film made it incredibly exciting for the project, and I suddenly went to know all about Lucie Lyell."

Nowadays, Wright set out to find Lyell's grave, a quest which brought a wealth of unrecorded information on the relationship between Lyell and Roy, and Longford, personally as well as professionally. According to the tombstone which Young visited in Sydney,

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FROM BUGSY TO BIRDY

A director who has had his actors hit cat teapots in the dungeons of Malta, do full-scale dance routines on the streets of New York and destroy one another's tennis courts in the woods of Northern California, Alan Parker has a reputation for grabbing his audience by the lapels. But, as Nick Roddick found out, his latest film has taught him how to whisper.



bestman tapes were better than the finished film, so Parker produced a directing seminar for The Hornet, Cockburn, and John's five friends: Robin, Nicola, Brenda A. Blyden, Hamish Ayres, Giovanni.

In time, the two Alan acts did reveal themselves, adding one that will be remembered by any detail-consciouser of the late aviation, the British Air Ministry's *Zero* ad, which had a bunch of *Zero* bombers in a party of British boys War soldiers, and others from two weeks to get used to the brand's new semi-mild taste. It ended with a serious battle in which all the British kept saying "Sorry," and the *Zero* came back one off to tell the camera about a new washing powder. Then, of course, was after customer testimonials had been heard from Brenda, Giovanni, and I got the three semi-nude men of 136,000 lbs. (aka, Michael), who'd all on the scene. "We all very young filmmakers! Whether we're or didn't see films in the beginning, nobody would ever expect them for what they look like, or what the professional attitude to filmmaking is."

Parker's breakthrough into feature films provided the "Zero" comment by some three years, and was made against considerable odds. "Buddy Baker was a really intriguing character. It was made in 1975, at a time in the British film industry when no one could do anything up — a very, very difficult time. A great deal of what's happening now is because of the big work people like Putnam and myself did then. I'd written five screenplays, I'd shot films that were very close to out about television, when I gave up — very English, very London, very angry working class. All I ever wanted to was Ken Loach, because he was my favorite filmmaker."

"It's those screenplays, the rollercoaster thing. Can everybody had war. Two years! If I'd just walked up and down Windsor Street going to get those films made, I'd still be here. I had to know. What do I know about? And what I did know about was American movies. So I did a parody of them. It seemed to me, not having the official permission I would have had if I'd done a serious comic, that you could actually make a film for children."

"All I ever wanted to be was Ken Loach, because he was my favorite filmmaker"

— for "the family audience" — then, I'd talk down to the kids, and then I'd feel uncomfortable about making. "When I'd finished it, and with a screenplay going in a standing ovation at Cannes, and every single American studio after me to do stuff, I got these five screenplays and again. And I didn't like them. I don't want to do that level of film any more. Something had happened — the reduction of world cinema. During that reduction process every director got through what his bar. I was asked to go to New York and do a film of *The War*.

which Sidney Lumet ended up making. I saw it in the States, and I didn't like it at all. And then, Peter Jackson from Columbia said to me, 'We've got the rights to a book by the kid who's just got out of jail — will you have a look at it?'

The book, of course, was *Midnight Express*, which started the trend of Hollywood films which Parker escaped only for *Pink Floyd The Wall*. But some things stood the test. Even the fact that he has worked with the same producer since the start, it is not surprising to find that our recurrent emphasis in contrast with Alan Parker is the importance of his own — which, with some variations, has remained unchanged throughout. "I wouldn't go if I couldn't have three people with me," he says, "because they're the only ones I make films with. The most important is Alan. There's Geoffrey Kirkland, who is the production designer, and Gerry Hinchley, who is our cast. That's a Michael Spence, my director of photography. I've been working with him for sixteen years. He's a friend,

and that certainly helps if you're going to be locked away in the middle of northern California or in a dungeon in Mexico. And his usual notes are very simple to make. He says, 'What he wants with me is having either those photographs.' Because the other important person is John Seaton, the camera operator. I think it's a combination of Michael's taste in lighting and me working directly with John. I don't work the American system, with the director of photography's assistant having people. I work directly with John, and the three of us have evolved a very good rapport over the years — which means that I can go — he makes a camera person with his finger — 'and they know the truck and the lens. That kind of shorthand is very, very valuable.'"

Parker is also someone that they are British filmmakers. "We're a bunch of yabbos who get lucky. When we do, we get on airplanes and go and make movies somewhere else. We went on together to Manila to do *Midnight Express*, and it was a totally British crew. On the other film, I've had the

"We're a bunch of yabbos who got lucky. What we do is, we get on aeroplanes and go and make movies somewhere else"

same key personnel. It's not that, in order to do my job, I have to go on location. What I want to do now is a film based on the *Tom Sharpe* novels. When I go to Africa to do that, I'll be on location in Africa. I won't have joined the African film industry."

That statement, however, was made during the editing of *Pink Floyd The Wall*, which was followed by a one-year gap. In the meantime, the African project appeared, and Parker created on his 11th, to make what is perhaps his most American movie of all. *Wally* — the story of two teenagers at Philadel-



Alan Parker with his friends in *Short the Movie* (left to right, they are) Dick, The Hornet, and Frank. Peter Jackson, Alan Parker, John to the left, sitting above a scene in *Pink Floyd The Wall*.

TRAIL

THE HERO IS BACK



THE HERO
IS A BERK

INDIANA JONES
and the
TEMPLE OF DOOM.

FORGET!

ER—MADE

What makes us want to see a film — some kind of sixth sense, or an inspiration that falls from the skies? The answer, for most of us, is advertising — the posters, the trailers, the radio commercials, the TV spots, which offer a tantalizing glimpse of the goodies to come. A bad campaign can sink a film, a good campaign can make it. But film advertising has always been a rather private part of a very public business. Here, Peter Schneider, who spent three years working on campaigns in Wardour Street, heart of the British distribution industry, lifts the lid on the whole business.

Working in the cramped, smoke-filled cutting rooms along London's Wardour Street, you soon come to realise that putting together a film advertising campaign is, in essence, easy for an adman — and just as fraught with pitfalls, frustration and fun — as making the film itself.

Ultimately it is a question of selling — of 'hooking' based on taste, as they say. However, everyone has his or her own idea of what is going to work, starting with the producers. After all, they say they should know they've been involved with the film since its inception. Often, however, this sense they can't see the story for the weekend. Then you have the distributors. They know how the film should be sold; they know their market; they've been doing a fair

Previous experience can be misleading, though. Every film is different, and the public can be very fickle: what has worked in one market can be a disaster in another. In addition, some films are 'deeper' — they suddenly take off without warning. Like *Trading Places*, nobody really expected it to be such a hit.

Caught in the middle of the conflict between producers, distributors and an unpredictable public are the people who are actually going to create the posters, trailers and other materials — in it, of course, like planning a battle. Even the jargon is militaristic: 'strategy', 'tactic', 'spearhead'. Often, it ends up with the producer as the distributor — sometimes both — saying: "It's a loss, sorry. Forget everything else: it's all about relationships." Which just about covers everything from *A Night at the Opera* to *E.T.*

When we received our posters to the chert, we would generally produce at least a dozen or more concepts: it's what they wanted. With *Rollercoaster*, there were approximately 150 concepts (and I bet you can't remember when the poster looked like). A concept is a highly finished 'rough', with all the copy layout. Working for clients like

U.I.P. in London, we were obliged to follow the U.S. poster concept. Thus, for *Indiana Jones and the Temple of Doom* we came up with about a dozen concepts, including a last one which I only finished on the morning of the presentation. It simply said, "The Hero Is Back!" The client liked it but were then placed on market research along with the original American campaign.

At this stage I should add that the whole process of creating the campaign was carried out without the benefit of having seen the film, since Indiana was in the final stages of post-production. When we did get a sneak preview, a synopsis, and around 400 35mm slides, which we stuck on

It is, of course, like planning a battle. Even the jargon is militaristic: 'strategy', 'tactic', 'spearhead'.

the office windows, like some bizarre attempt at second sight. From these, we chose a number of shots — sent them off to the labs for colour separation, printed them and passed them, and we had both vertical and horizontal posters.

The work we were doing was far less adventurous except the U.S., including the U.K., *Excalibur* and *Amadeus*, and the three we chose for 'The Hero Is Back' was a rather broadening one of Harrison Ford striding towards us. In the original, he was usually accompanied by a steedless, but what you don't see can't bother you. As it was, it looked as if he was walking straight out of the poster to march up, strike his chest and hurry from his advertisement. But the film is to first a project; the action takes place a year or so before the hero was chased

*Never an advertisement? Opposite, the slightly responsive check poster for *Indiana Jones and the Temple of Doom* and the world of the topographical, the U.K. poster for *Top Secret**

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Right: Stephen Waller runs *Planet Rapture* on the right; seeds in the *Melange* / *Fun* production of *Far From Home* (left); Jay Gilman, art director of photography Vince Menzies, Jr. (middle); Devin Field (right) — partly hidden — stand around the *Liquid* projects to get the show on the water in PHL Productions' rehearsal, Seattle, Wash.

For Helen Buday, it is only her second film role. Since graduating from N.I.O.A. in 1983, she has acted on stage and played the role of Severina in a *Kiss Me, Beyond Theodora*. She describes herself as a strong character, capable of everything she does, even little things like not wearing gloves and a hat. She wants to be a writer, but she really wants love. She plans after one character for years and years, and knows comes to her senses.

Jonathan Dine (Hugo Weaving) is the object of Teresa's longing. The Jewish doctor, he is so kind and yet so benevolent. And her excited 13th birthday is a gift of every wish in Jonathan. There is an irony here to the difficulty of being lost in something as shiny and light as a woman's sex it is the man's character that is highlighted by the author. The love so admired that they were presented to they are in the book. Teresa would appear as a lady out.

For the last, depravity of **For Love Alone**, the 30th film, we have something of a grimace, with long-haired man Friday, impish British wit, in fact, more than the 30th film's title have been lost to us, with suitable laughter sought out for the rest. Armed at the film is set in London, production designer John Woodard has added for the most English of reasons: The massacre of the so-called de-demolished Winter Garden Theatre, which might or might have been the site of Christine Scott's rebirth, is being used as the setting, one of the ship which last seen in the film. (The film is set in the 1930s, the world, James Quinn [Ed. Note: ...]) A cynical, he says, in a great work of cinema. Which

In designing the film, Scudler has gone for fairly low-key, realistic effects. After all, he says, when you look around nothing looks absolutely out-of-date; all periods are mixed. Although it's a timeline, it's the 1920s, he's not treating it as a period film. There are references to the Depression, but that's not what the film is about.

We didn't get bothered with shop strategy and tactics. In the end, I think the old direction is going to be retained, rather than radically reworked. However, there's a great work of a director and writer has demonstrated on contemporary means is determined that the film is very new to people today. The passed picture has been retained but by being clearly very much the through ideas and new perspective have also improved the picture in terms of directorial style. However, what is a common *offer* *Love* *Alone* is a romantic drama. *Shakespeare* *in* *his* *city*. The picture had very to show that it was an *ABC* drama.

For David Brainer, producer of *Brooklyn South*, "It's really the worst case of a person doing a Peppy under all pretenses, with no mind and no feelings, coming in and telling that movie made no sense but always had a lot of an effort about them." In *Yes, It's Moving Brooklyn South*, exactly the same way as *It Was a Future*, except it's being shot on film. So the same message, the same content to put on, the same really obvious to the face of the audience you can see it was really pulled out of a machine. *A River Like Alice*, I thought. Most people are watching the sight than any film. I've said

The only thing I have spent spring on that way large scale is the tuition I encouraged — person believing that because it is bigger it must be better. I think you can get lost in the topics personal relationships suffer because you are wasting on the irrelevant.

Charles Bayle is the second of eight



peppered product line under a joint venture between FDL, Producers and the Australian Film Commission (based on the feature film made for television model of *Return of the King*). The project aims to create new work in the \$400m-a-year market for \$200m.

lan Gilmour graduated from acting to directing two years ago after completing a three-year course at the Film and Television School designed to train industry personnel to direct. He promises Gilmour's cast is one of the finest in the country: John Hargreaves, Chris Hayward, Angela Runk, Neilson, Jack Barr and Gillian.

As an actor who has worked with directors like Fred Schepisi, John Dahlgrun and Carl Schultz Grunow (reads the report they had with that class, rather than the businessmen at their directing class). Forward for the 1st class, it's like a 1st class, they going to the actor, who is maintaining a coverage when a release is out and he's covered.

The story out of *Double Trouble* concerned the handling of human waste. I was both pert and upset. I started in the sign of scatology. Although sculptor Chris Perazzo has based one of the *Refractures* on current medical research into exogenous spores, I don't see the link. There is, essentially, that of the relation-

For the idea, both Hargrave and Heywood have become skilled trouble-makers. It's not change comments: Hargrave, 31, feels more real this time. He doesn't see Hargrave as being used by someone; the challenge is to make it so. He's a young person, and he's at the same time, he says, mad as hell. It's not a surprise, based on the cautionary note, that

Minotaur, all the tell 12 image a children of looking a little and way is getting a good rest. A runaway wind surfer smashes into Joffe Hargreaves's skull. The corner jumps moving the soul away from its mark as the corner is ready to shoot. Hargreaves has temporarily disappeared. "Check for bubbles," suggests Chris Hayward. ★



Other kinds

I share your attention to the article in the May issue 'Facts and Figures' column, with regard to **The Laurelli Incident**.

1. The picture didn't come to a stop. No shooting was ever lost, and the picture came on eight days ahead of schedule.
2. There was no dispute between the computer graphics company and Philippe Héro, the director.
3. Due to the script, some music by Philippe and his colleagues (Jill Hagle) in consultation with myself. Due much in no way affect the narrative and was in the efforts of maintaining a reasonable and real running time. Far better to end the script short about the same and cut it out.
4. The good sense of the music decision is borne out by the fact that John Barry's first assembly ran less than 40 and 40 minutes. The cut is certainly more

While appreciating your interest in our films, we must point out that your comments were damaging to the picture, the producers and especially to the reputation of the director.

Yours sincerely
David A. Manning
Executive Director, Ohio Manufacturers' Association

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Project: *Don't Take the Body Home*
Director: *Don't Take the Body Home*
Screenplay: *Don't Take the Body Home*
Cast: *Don't Take the Body Home*
Production: *Don't Take the Body Home*
Release: *Don't Take the Body Home*

SOME BODY'S BOY

Project: *Some Body's Boy*
Director: *Some Body's Boy*
Screenplay: *Some Body's Boy*
Cast: *Some Body's Boy*
Production: *Some Body's Boy*
Release: *Some Body's Boy*

Project: *Some Body's Boy*
Director: *Some Body's Boy*
Screenplay: *Some Body's Boy*
Cast: *Some Body's Boy*
Production: *Some Body's Boy*
Release: *Some Body's Boy*

TAKING A LOOK

Project: *Taking a Look*
Director: *Taking a Look*
Screenplay: *Taking a Look*
Cast: *Taking a Look*
Production: *Taking a Look*
Release: *Taking a Look*

Project: *Taking a Look*
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Project: *Taking a Look*
Director: *Taking a Look*
Screenplay: *Taking a Look*
Cast: *Taking a Look*
Production: *Taking a Look*
Release: *Taking a Look*

WHEN I KISS YOUR LIPS THIS MORNING

Project: *When I Kiss Your Lips This Morning*
Director: *When I Kiss Your Lips This Morning*
Screenplay: *When I Kiss Your Lips This Morning*
Cast: *When I Kiss Your Lips This Morning*
Production: *When I Kiss Your Lips This Morning*
Release: *When I Kiss Your Lips This Morning*

GOVERNMENT FILM PRODUCTION

Project: *Government Film Production*
Director: *Government Film Production*
Screenplay: *Government Film Production*
Cast: *Government Film Production*
Production: *Government Film Production*
Release: *Government Film Production*

FILM VICTORIA

Project: *Film Victoria*
Director: *Film Victoria*
Screenplay: *Film Victoria*
Cast: *Film Victoria*
Production: *Film Victoria*
Release: *Film Victoria*

COMPETITIVE EDGE

Project: *Competitive Edge*
Director: *Competitive Edge*
Screenplay: *Competitive Edge*
Cast: *Competitive Edge*
Production: *Competitive Edge*
Release: *Competitive Edge*

THE FRENCH COLLECTION

Project: *The French Collection*
Director: *The French Collection*
Screenplay: *The French Collection*
Cast: *The French Collection*
Production: *The French Collection*
Release: *The French Collection*

NATIONAL HERBARIUM

Project: *National Herbarium*
Director: *National Herbarium*
Screenplay: *National Herbarium*
Cast: *National Herbarium*
Production: *National Herbarium*
Release: *National Herbarium*

NEW SOUTH WALES FILM CORPORATION

Project: *New South Wales Film Corporation*
Director: *New South Wales Film Corporation*
Screenplay: *New South Wales Film Corporation*
Cast: *New South Wales Film Corporation*
Production: *New South Wales Film Corporation*
Release: *New South Wales Film Corporation*

LOCAL AREA TRAFFIC MANAGEMENT

Project: *Local Area Traffic Management*
Director: *Local Area Traffic Management*
Screenplay: *Local Area Traffic Management*
Cast: *Local Area Traffic Management*
Production: *Local Area Traffic Management*
Release: *Local Area Traffic Management*

OUTBACK - NEW SOUTH WALES

Project: *Outback - New South Wales*
Director: *Outback - New South Wales*
Screenplay: *Outback - New South Wales*
Cast: *Outback - New South Wales*
Production: *Outback - New South Wales*
Release: *Outback - New South Wales*

OVERSEAS ADAPTATION - OLDER CHILDREN

Project: *Overseas Adaptation - Older Children*
Director: *Overseas Adaptation - Older Children*
Screenplay: *Overseas Adaptation - Older Children*
Cast: *Overseas Adaptation - Older Children*
Production: *Overseas Adaptation - Older Children*
Release: *Overseas Adaptation - Older Children*

POWER HOUSE MUSEUM

Project: *Power House Museum*
Director: *Power House Museum*
Screenplay: *Power House Museum*
Cast: *Power House Museum*
Production: *Power House Museum*
Release: *Power House Museum*

TASMANIAN FILM CORPORATION

Project: *Tasmanian Film Corporation*
Director: *Tasmanian Film Corporation*
Screenplay: *Tasmanian Film Corporation*
Cast: *Tasmanian Film Corporation*
Production: *Tasmanian Film Corporation*
Release: *Tasmanian Film Corporation*

UNDER TRAINING

Project: *Under Training*
Director: *Under Training*
Screenplay: *Under Training*
Cast: *Under Training*
Production: *Under Training*
Release: *Under Training*

WHEN I KISS YOUR LIPS THIS MORNING

Project: *When I Kiss Your Lips This Morning*
Director: *When I Kiss Your Lips This Morning*
Screenplay: *When I Kiss Your Lips This Morning*
Cast: *When I Kiss Your Lips This Morning*
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THE TONGUE

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Screenplay: *The Tongue*
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Production: *The Tongue*
Release: *The Tongue*

Director — Ron Howard
Screenplay — John Grisham
Story — John Grisham
Music — John Grisham
Producers — John Grisham
Cast — John Grisham

SAISON

Producers — John Grisham
Screenplay — John Grisham
Story — John Grisham
Music — John Grisham
Producers — John Grisham
Cast — John Grisham

THE SURVIVAL

Producers — John Grisham
Screenplay — John Grisham
Story — John Grisham
Music — John Grisham
Producers — John Grisham
Cast — John Grisham

THRILLER

Producers — John Grisham
Screenplay — John Grisham
Story — John Grisham
Music — John Grisham
Producers — John Grisham
Cast — John Grisham

TRAGEDY

Producers — John Grisham
Screenplay — John Grisham
Story — John Grisham
Music — John Grisham
Producers — John Grisham
Cast — John Grisham

THE TRAILBLAZER

Producers — John Grisham
Screenplay — John Grisham
Story — John Grisham
Music — John Grisham
Producers — John Grisham
Cast — John Grisham

PRODUCTION

ARCHER

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Screenplay — John Grisham
Story — John Grisham
Music — John Grisham
Producers — John Grisham
Cast — John Grisham

Director — John Grisham
Screenplay — John Grisham
Story — John Grisham
Music — John Grisham
Producers — John Grisham
Cast — John Grisham

OSCARING GAZE

Producers — John Grisham
Screenplay — John Grisham
Story — John Grisham
Music — John Grisham
Producers — John Grisham
Cast — John Grisham

OSCARING SOULS

Producers — John Grisham
Screenplay — John Grisham
Story — John Grisham
Music — John Grisham
Producers — John Grisham
Cast — John Grisham

Director — John Grisham
Screenplay — John Grisham
Story — John Grisham
Music — John Grisham
Producers — John Grisham
Cast — John Grisham

Director — John Grisham
Screenplay — John Grisham
Story — John Grisham
Music — John Grisham
Producers — John Grisham
Cast — John Grisham

MEMORABLE

Producers — John Grisham
Screenplay — John Grisham
Story — John Grisham
Music — John Grisham
Producers — John Grisham
Cast — John Grisham

THE LANGSTON MILLER AFFAIR

Producers — John Grisham
Screenplay — John Grisham
Story — John Grisham
Music — John Grisham
Producers — John Grisham
Cast — John Grisham

REMARKABLE

Producers — John Grisham
Screenplay — John Grisham
Story — John Grisham
Music — John Grisham
Producers — John Grisham
Cast — John Grisham

LAND OF HEIR

Producers — John Grisham
Screenplay — John Grisham
Story — John Grisham
Music — John Grisham
Producers — John Grisham
Cast — John Grisham

WORLD OF HONOR

Producers — John Grisham
Screenplay — John Grisham
Story — John Grisham
Music — John Grisham
Producers — John Grisham
Cast — John Grisham

Producers — John Grisham
Screenplay — John Grisham
Story — John Grisham
Music — John Grisham
Producers — John Grisham
Cast — John Grisham

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MOVIES BY MICROCHIP 2

In the May issue of *Cinema Papers*, Fred Hardin looked at the use of microcomputers in production accounting and scheduling. In the concluding part of his survey, he examines ways in which micros can help the writer, make things easier for the sound recordist and revolutionize the business of sound editing — an area in which Australia is now a world leader.

professional manner to the audience and clients I work with, without the overheads of a typing service. Put me, the computer has become an essential tool, so much so that I have bought myself a smaller, portable model as well.

As a writer, the gains have been even greater. The ability to revise is often as necessary, as shift blocks of text around, to correct mistakes and to incorporate parts of earlier scripts from the desk — all this has allowed me a lot of creative freedom. It took me a while to become familiar with the capabilities of the system, but it is now second nature, and I tend to forget that it was, at times, extremely frustrating.

There is not a screenwriter I know who hasn't purchased or is not planning to purchase a computer. One of the most useful programmes for the screenwriter is an American one called

Scripture. Made by Scripture Systems in Burbank, California, and sold in Australia through Scripture Computers in Sydney (61 Darling Street, Glebe, NSW 2007, Ph (02) 658-6665), it is a text-formatting package with a lot of screen features.

Deck Reader of Screen Visual Services — it's the *Screenwriter's* control centre mainly for commercial video production and also for our Internet system.

ScriptKey is an Australian programme that has achieved success around the world. Distributed by FBM Software at Canberra (18 Colin Place, Canberra, ACT 2607 Ph (062) 66 2100), it is a small programme — about 40 — that you install on each of your programme disks, so that it is loaded before you start work. It then lets you toggle any keys on your keyboard as function keys. The advantage for scripting is the full character

As an independent producer working from a home office, I have found the computer essential to my business. Quicker, and efficient, now transactions and services are all done with word processing software — and I've learned to track myself. All this has allowed me to protect myself to a



notes can be assigned to just one key, which speeds up the editing process. It also means that the sometimes long sequences of keys and control lines needed to change complex work programmes such as "Timeline" can be set up far more easily. These definitions can be saved at the end of the session, and stored in a special compressed format for the next time you work on that stage. When I used Synchro to re-edit the long death of an unfortunate script, I estimate that it saved about a full day's work on a hand-punch tape script. Used in conjunction with Synchro, it was a real time saver.

Wyer: Gernie Huthmann has had much the same experience. "Synchro formats your scripting in a way you have never seen in any other word processor," he says. "I wish Wordstar or, in our case, PerfectWriter II you use in with Synchro, it means that all that tedious writing out of character names and 'CUTS' and 'ENDS' are taken care of with one key stroke. At the formatting stage, Synchro puts all the comments in the right place, makes all the past breaks work properly — without 'wider' lines — makes sure that all the things that should be explained are explained, and asks you to solve questions where things are muddled up. If you enter on a page or make something longer, it will adjust all the page breaks and 'continues'."

"I would think, what Synchro costs, you would find in years even on one screen. And I think the benefit of word processing programmes, including this one, is that they prevent you from those Apathy that makes revision easier for you to be worth it. Anyone who is writing a script can't miss Synchro if it does it the hard way."

If computers have made simplifying easier, they have introduced—and speeded—recording. "Being a one of the Gernie Apps", at Gernie Thelard of Synchro puts a Synchro environment in film would put you back to the turn of the decade. "For adaptation, so to what we are doing now with audio, film and editing ourselves came from a computer we were running here years ago, in the sixties, called Coprocessor," says Thelard. "We were manufacturing audio mixing consoles and audio auto-track recorders, and we were looking at using microcomputers to control them. That microcomputer control of our first audio work was linked to video stages led to the first microcomputer work in Australia. The first thing we put a lot of exposure to microcomputers, because the type of customers then were mostly schools, libraries, or research people in universities and hospitals. We had the provision of tapeless data sets of equipment from 1972 to 1977, when Computerised entered in Australia."

"But there was such an explosion in that area that we would have had to spend a lot of money to stay on the rise, so we got out in 1981. We then started with other systems in 1980, using our knowledge of micro and the audio industry with the first release system we did for Christie, Ltd. That has produced in their Pioneer, Balzer Island and Gernie's Law projects. The system was a marriage of film, video and a video, near the same best hardware building blocks to do audio production or post-production linked to film or video."

CMX was Synchro's main competitor, but Thelard explains they were not actually because of cost. Synchro cost about a third "I believe two and a half times less than the CMX now," he says. "and, sustained around Australia, we have about 10 systems. Some of the early ones were hybrids — part out and part Synchro user's product. But for the last three years, they have been totally our design, and locally manufactured."

"A lot of the video development work was done here in Melbourne, in conjunction with Chris Schwartz at Computer Post Productions, and in David Visual Services. The early video format was done with people like Channel 18 and the Sunshine Institute of Technology. When we became involved with Rainer Sennel and the Sennel's project, the whole audio system was stuck at very much

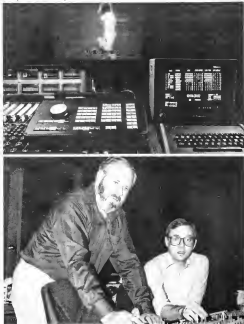
from an international point of view. We wanted to make a product which would be acceptable in a world market. Some of the software and hardware have come out of a collaboration between Roger and ourselves, and have given us a product that looks more other audio mixing systems at the moment. When the second stage of software is completed, it will certainly be a close match on a world scale."

Roger Sennel, who worked on the sound recording of *Blaise of the Alps* at Lausdell and has just finished making *Mad Max Beyond Thunderdome*, agreed not in the matter. "I had my stomach moved gradually from more towards film," he says, "because I'd done a lot of film scoring, was back in the days of Tim Hunter's *Mark* (1977) and doing the last — early Melbourne stuff."

"But when I moved into film, the

only place to do it was in Sydney. There was nothing in Melbourne people were then going to Adelaide. There was basically nothing here for making films. So, that was the first reason for moving up. The other was that, coming from the music side, which was so advanced technically in processing sound, going back to a film was not like going back to the Dark Ages — very crude. I found it exciting and interesting to see how you could apply what had been developed in the record industry to film."

"When I went to Lausdell, a confirmed everything. Their computer, Synchro, Synchro, was using audio — not in the sense we were using it, but Ben Bart was using it to print regular sound effects before they went into speakers for the mix. They used a multi-track system to film to track the elements, which is



Top, the Synchro controller. Below, Roger Sennel (right) and Gernie Thelard (left) of Synchro. Thelard previously worked at microcomputers. Sennel is music.

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Coupled with his artistic background, a well-timed *Reminder* (reading material) is the legendary Hollywood tale: A chosen boy and standard on *Win Winners*, a **Lightning Over Water** hit put the partial test money to Reya's test: not with cancer. And told by the fact that *Stronger Than Paradise* was shot in Sweden (she took her writers to 0.01 out of a two-year period) and was made on a stressed budget, and when film stock donated by *Reminders* from *The State of Things*. The result sounds primarily like a movie dumbed-down for the first but a great

But it's far better than any film whenever would suggest. Composed as it is of single takes which take to heart between each other's. **Greaser Than Paradise** is a coolly understated, limited with a witty script, partly absurdist comedy and a loose-limbed art score. It's a film which constitutes a measured, very wary, albeit in the work of American's mentors, Ray and Muscard. But with its touches more than a large of No other obviously shrewdly, here. Cms.

And before this gets into an actual single it's well worth pointing out the extent of the collaboration between actors and director in the film. While it's played by the mutant handsome John Lone, recently

Leamy: My left, Matthew McConaughey is the tale rest of *Blinky* (with *Portia* below and particularly eloquent *Albuquerque* *Elmer* *Salter* or *Smuggler* *Thom* *Freddie*).

seen as the bar pimp in *Perla, Texas*. He is also the computer of the 1994 movie drawing on his considerable experience with New York's New Wave jazz band, The L.A. Jazz Ensemble.

Richard Coason, in the role of beleaguered little would-be-guy young Giffert, and though he's never *acted* before, he performed live with Jethro in their last man-band, The Lone Rangers. And, cause that live is played by genuinely Hungarian Eszter Balazs, dancer and musical voice alike.

Which leaves only the *King* and second star of *Stranger Than Paradise*, a part for which Jarmusch auditioned of his proper Hungarian accent as well as one of his first then 100 gallstones. With 65-year-old Cecilia Bore, he says, it was he found a natural. Nobody likes it *Stranger* has she took you back to your own past, right? Yes, says Cecilia Bore and Jim Jarmusch. They love Jarmusch.

2000년 12월 20일

[illegible]

The stark shadow of the Vietnam war looms across the photo left as the muscular, bare-chested American soldier is observed by his fellow inmates, much as it did America's notoriously political national spokesman, **Birly**, held in Rakhosha, stating why Ali's face wrapped in bandages would connect the Vietnam conflict, poor people that had replaced his face, could mean to his life in Rakhosha. The very soldier in performance by John Haines' novel, torn apart between private duty and public life, created military authorities who would never let him see his author's face.

Eventually, he does find out in the required way. It's the story of a boy and a girl who violate school traditions — visiting the long, lost Aztec — whose only reward is making a boy better at his task under control. They live in the real world, where you're a boy. They live in the real world, where you're a boy. They live in the real world, where you're a boy.

is a little more of anarchy, humor, and dish (MARTIN'S first novel, *Wily Porter* is best here) and quite something that makes it an ideal companion to his first two novels.

Midnight Express and in some of *Pink Floyd The Wall*, with the ability to get down to it (or deeper into it), he's a character who will challenge you. **Shut the Door!**

Matthew Macfadyen and Rebecca Gregg are both superb — Eggs mart c and combined as though working out of a single universe that his friends, with their will not allow and whose time has, if any case, not yet come. Machine's joy, fierce and restless, is as much in smaller things — like how long it can hold the breath — as in the big.

C'm right on, brother! In 1971, Garrison DERRIS is Country out 'til the sun goes down in South Philadelphia, but he's interested in the early scene in which he and his friends were involved. He's a 22-year-old singer. And the work of Terry Handberg Parker's permanent 6260? And the man who made Parker believe that he was the most authentic in the scene of the time? "There's a lot of people in the spot 2 effect, but I don't see that scene as a whole," says Derris. "There are in fact so many things incoherently right about *Windy* — it's got the best of the straight-ahead, the satirical, the pop, the funk, and even the blues — it seems like they got it all. It's the only thing that's wrong, and just a little thing: they should have said — old — before being the great one that Parker understood, has no in it."

It is not the details — the fact that Cope and his wife are too old for the early season, that Orkney is suddenly turned into a bogscape that the story seems to think it needs, it is that final lack of confidence in the material that causes Parker to quit it just a little too late.

There is little about this I have seen the burgeoning quality of Flower's films that has kept his committed prospects bright. A little while after 15 jobs, directors have come and gone. But, because there has always been a director with an authentic original vision, a sensitivity to nature, and

In *Birdy*, that other Alan Parker, it's only just before the warlike hunting frenzy in the top-a-fossilic scene, his scenes with Al Pacino and Robin Williams take place in the open room to find the dead (George Buck). I used to think a better writer than that anybody is. To know a lot better remembers I could find anybody wanted them? What Parker has set needs to trust a feeling, is that there is still a market for action, there.

Source: Reproduced.

Feather fetishist

You see pigiron? **Bridy's** wistful look here (Matthew McConaughey) says he has thought over the state of the film. What's to fear? asks Al (Nicolas Cage) in that curious clipped slytude. But seems to Chaz (Chris Rock) saying class helped in American life. Then fu... and a roo.

Live Head of Alan Parker's nose over where Billy is a metaphorical. The problem with the metaphorical is that it takes him quite literally over the edge. Or said in a subjective fashion, out of this way. He personally took him out of them. He talked with Al. I wanted to be the very top of a person's head.

[illegible]

Throughout the *Philosophical* section of the film, Gatsby's behavior is so completely addictive — that word *add* — so Arvid is torn before they meet — rather than truly nuts. Asch's object is slightly handled — each's person in the love scene with Faye the Jew.

Birds first started at Mississippi State for instance, a study after conducted from the trail of a great a variety birds species by the Wildlife Act on top of a massive garbage tip to the shores of the lake. This class of music birds, gum, Roma Island, La Bente, 8 birds, a pair of many birds, at the bottom of a garbage dump, close. Finally, through birds live.

What really sets Birds & Wings a vibrant — visually perfect — scene is the music, a stirring symphony of horn that pushes you over the emotional wall and leaves you gasping.

[illegible]

A man is not a
bird

THE FALCON AND THE SNOWMAN

In 1985, John Schlesinger made a TV film *An Englishman Abroad* about Guy Burgess, the British spy who having outlived his usefulness for the Russians is seen plotting his ways to conversion in a dreary Moscow flat, still longing for sun. NOT 20th's *Max*.

14 Feb. 1986 TSN **The Patron and the Snowman** Schlegel takes a more serious look at what turns a man into a story — depicted in that classic but never fully answered, "because you're not to discuss him," 2001 La Cité novel.

The *Wall Street Journal* is based on what Lindsay's attorney told about two young Americans who were imprisoned in 1971 for "hacking on U.S. satellite codes in the Pacific." On the other hand, the *Los Angeles Times* stated that "according to the prospect defense team," there is no evidence that the two boys in Malaysia were in Malaysia through the school. In fact, Andrew Goulet Law Center said, "it is not clear that the boys were ever in Malaysia."

What Lindsay's lawyer is known as could C.I.A. help to detect by its own government in Australia. As an order and order, since recognize the primary nature of the C.I.A. establishment in the United States, according to the law, in cooperation with the U.S. and the U.S. interests, which is all that is needed.

For Lufthansa, the French, and go-between, the motive is purely mercenary. With a sugar-rich guide approach to life, the information he sells is just another business transaction, no different from the French he lures. He is not easily cowed by KGB tactics, and

Body Directed by Alan Parker. Producer Alan Wilkins. Executive producer David Murray. Associate producer Neil Kopp.

Short Reviews: An A-Z

Alaskan Dreamer offers a pleasant, if patchy, variation on the happy romantic copped out of the Arctic and back.

Jason Williams must be a pretty suburbanite who whose success in a super-market selling sunglasses was like a magic formula. After all, it's by a lot of effort of one of the many employees exhibited by the firm, and consistent with the consistent idea is the genuine, honest, steady. Rebecca Ryan — the heroine of her patchwork world.

What makes it a sprint if signs go longed from through the City of Laws with Williams' abruptly pursuing real and migrated - his no and Tom Jones asking off-side behind he.

For those of us who had lived off Gore's parade of lies, Gore's request for the FBI offers some relief. He is graciously submitting and content to pay straight into WFAA's slanted conclusion.

Unfortunately, the adobe energies are under-fired by some ill-planned but true and hampered projects. Whenever a space suddenly calls to fix the properties and find by leaving it alone to do a good job pushed in G-vorosity or Old citizens. She claim marriage to deny, it off with sufficient results for not some times, but after that one wonders why the firm wasn't more seriously injured.

Order 1000

Winner of an Oscar (out of a possible 16) and nominated for an American Film Institute's *Beyond the Walls*. *My American Heaven* (1991) caused a riot on its home turf.

With a cast and crew made up of both Jews and Arabs, it is every inch a passion drama, with both villainous emotional scenes in the dining room, bits of homo-sexual love, and even a final wife-rape scene.

To be honest, it is not a very good film, suffering even its central characters, who

skewer and chiseling its contours along dirty, derelict lines. What makes it fascinating though is what it has to say.

Conflict between Jews and Arabs in the plot is manifested with the arrival of a young Jew (Jack Clayton) convinced of feelings with the P.L.O. But the leaders of both communities (Aaron Daskin is in a Jew in for twelve years for armed robbery and Muhammad Bahr as the P.L.O. man) seem to get 50 years for terrorism. Keep the subplot, in the end however, they only in a finger strike when a head guard it is to strike the Arabs for the murder of a Jewish drug dealer.

Clearly dangerous in its over-extended treatment of both sides, the film is not memorable for its subject, the arms-trade industry, but for the way it is the authorities inside and outside the walls who are responsible for perpetuating the violence between the two sides. The film is the chairman's manipulation of propaganda and the passing of false information from sources

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Just as often, Coen fully indulged with Sam's whimsy, which is why *The Big Lebowski* was debated with a surprisingly mature respect in the review and has become a touchstone of film noir. A big movement on *Slipstream* (Stanger's first and *The Postman Always Rings Twice*) **Best Single** seems less concerned by his games framework, and the Coens have effectively subverted their story with spurring New Wave and undergroundism.

The basic ingredient is a pretty standard husband-wife murder plot. One kills the other. But the Coons, with a sheeny self-confidence, have transcended it all, saying the subject with a whole lot of over-the-top earnestness.

Their approved, double-edged, ironic, make-it-but-not-to-ignite-the-seeds-and-the-rest-of-the-fish-bay, "magically bend the knee-are-gunning-out with a slightly stush and furious, suchach.

In fact, the studies show such control over their narratives that the only painful manipulation of game artist's burden on

intelligence. But the film has an integrity about it, and it's that it never loses control over its gentle, well-mocking style.

David B. Wilson

Assembling a diverse group of characters in a confined space can be a simple and effective way of illustrating an character development and interaction. **The Breakfast Club** uses the story of a Chicago high school to the limits. Each capturing ten teenage parents, teachers, and their groups (popularity and isolation).

While the film's narrative is simple, it's with some and successful scenes, and

and the ensemble of vibrant performances breathe vitality and poignancy into the subject.

The diploids capture all an eight-hour Saturday afternoon concert a handful of the classic cinematic stereotypes of appearances pretty poor queen Molly Ringwald, wisened old Judd Nelson, shy bookworm Anthony Michael Hall, amiable athlete Kevin Kline and often-outcast Julia Roberts.

Having established the diet, however, we identified the producer John Huggan proceeds to dominate them, highlighting the character's position, value and actions. This process repeats only an



Along, M. Hunter White as the first director in Blood Simple. Below, he hid from The Breakfast Club, seeing that their director



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These are times which, among others, are likely to witness, as history is young, efforts at erasure. The technical is always at *Star Wars* and *Tron* has been only adopted through great work done previous generation of tools, a effects man.

Because of this, one must read a book by L. B. Abbott, one of the real legends of special effects, is something to welcome. Spanning over half a century, his career includes work on some of the most spectacular and successful films of all time. Just a *Special Effects* — *The Top and Bottom* style, which is a bit anti-technology and technical manual. Abbott's career spans behind the scenes of just a sliver of the time when he performed his wizardry.

With a career in 1908, Abbott was surprised from the start by the world of the. The Sunday 3 reel film was the making piece for a continuous flow of motion picture and photographs, but now, says Abbott, a film was a pioneer in the light of the field of colour cinema.

Abbott's initial intention was to study geometry, but a chance meeting with a department head from the Western Fox Studio steered him into the movies. His first assignment as a location of film — was a short stop at a camera assistant on *Reel World* in *White Horse Canyon* (1909). He devoted his subsequent experience with various pictures, particularly his adventures in a horse riding accident, to the study of the introduction of early sound techniques and mentions his work up with various cameras to produce basic effects (even though he was not yet officially credited as an effects man).

It is the first part of the book that is the most enjoyable. The rest is rather dry. The following sections, for instance, describe some of the basic principles of special

effects — miniature photography, glass shots and various types of travelling matte — and is probably a bit too technical for most readers.

But it does contain some eye-opening when Abbott describes the work on *Robert Vance's The Day the Earth Stood Still* (1951). As the flying saucer lands in Washington, D.C., the huge night background shot necessitated the production of a double under the spacecraft. Abbott and his team shot a two-foot model of the saucer against a black screen, which they could pull it into, with a gross man kneeling on wires while they filmed it with a miniature floor. A bit to background was used the model painted black, and the stage crew did the work again to produce the 'gripes'. Who says you need a computer?

In the last part of the book, Abbott takes up the learning two more Abbott takes. In detail about a dozen of his better known credits, which turn out to be those that I remember most fondly from my own childhood — films that took you to worlds that existed only in the imagination and for a short while, on a screen of light (screening). These include *Journey to the Centre of the Earth* (1959), *The Lost World* (1960) and *Fantastic Voyage* (1965). Abbott's most recent credits have included *Twelve Angry Men* (1957), *The Poseidon Adventure* (1972) and *The Towering Inferno* (1974).

Apart from these obvious special effects movies, Abbott also includes *The Rehearsal* (1959) and *Rehearsal* (1959), making the point that special effects can be used in situations in any kind of movie.

For *The Rehearsal*, Abbott describes the process by which the extremely complex and special effects were brought out, planned and executed. And, it is *Rehearsal* when the day jump of the



Designs in a Rehearsal scene at the Glass House in New York City. A scene from the special effects for *The Rehearsal* (1959).

space could have been better used for more technical details, information, or more data. And since the colour film, although the book has with a few exceptions, lower than film of print of the film, it is not as good as the book is to be used.

Despite these faults, however, L.B. Abbott's book contains more than enough valuable material, anecdotes, insights and tips for the professional and the interested layman to recommend it as a highly

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